

THE NEW YORK DRAMATIC MIRROR

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FREDERICK PAULDING.

THE USHER.



The Mirror's comments on the Forrest Home management caused the *Herald* to send a special commissioner over there the other day to investigate. He asked the inmates whether they were contented and happy, and they all said they were. What else did the *Herald* expect them to say in published interviews? The real state of feeling at the Home is known to a number of professionals, and it is known to *The Mirror*. If the Hartel administration works any improvement so much the better—there will be no necessity then to probe this subject deeper.

The steady growth of *The Mirror's* advertising continues. A comparison of the volume of advertising for the first six weeks of 1922 with that of the same period this year illustrates it strikingly. The six issues in '22 contained 50 columns, all told, an average of 8 1/3 columns a week; the past six issues contained 145 columns, an average of 24 1/2 columns a week. These figures speak for themselves.

Street gossip last week consigned Henry E. Disney to the category of parities. The daily newspapers hastened to print the rumor, even the origin of which could not be traced, and a day elapsed before Disney himself was able to nail the story as a lie, made out of whole cloth. It is somewhat singular that our big dailies will give publicity to idle talk without waiting until investigation establishes its truth or falsity.

The death of Henry C. De Mille is a serious loss to the American drama, for our list of competent playwrights is extremely small. Mr. De Mille possessed no genius, but he was a plodding, painstaking writer, whose work had a good deal of the literary quality, and was entitled always to respectful consideration. He was erudite, industrious and well-balanced. Although his plays never rose above the plane of conventional excellence, they were never trashy nor whimsical. Mr. De Mille was thoughtful, earnest and gifted with more good judgment than is usual among men of his vocation. His life was a model of integrity.

Last Autumn *The Mirror* told how Minna Gale-Haynes had paid \$10,000 to the firm of Abbey, Schoeffel and Grau to manage her tour this season. Mr. Haynes was willing to indulge his wife's desire to remain on the stage and to furnish whatever capital might be necessary to carry it through. The losses have been very heavy, however, and Mrs. Haynes has decided—very sensibly—to give up the expensive luxury of stardom and to retire to the private circles that she is eminently qualified to adorn. Mrs. Haynes is a charming woman. As an actress she was seen at her best in Barrett's company, her graces of person and her somewhat limited talents showing advantageously in that conjunction. Her effort to become a successful star, however, was a serious mistake of judgment.

Julia Marlowe has been chosen to address the National Women's Congress at the Chicago World's Fair in May. She will speak on "Woman's Influence on the Stage." Mrs. Sewall, who made the selection, has picked out a very sweet and estimable young woman to appear for the stage in the convention, but without disparagement to Miss Marlowe, I think that a maturer and a more intellectually representative actress could have been found for this function. Maturity and intellectual capacity are not essential, of course, since pretty nearly everything in any way connected with the Fair seems to go either by favor or by purchase (witness, for example, the Montana silver statue), but the profession might have felt better satisfied had those attributes been considered.

The Empire and its new play have leaped into popular favor. Carriages and crowds enliven the vicinity nightly, and the matrons draw equally well. The theatre is the prettiest in this country, and that means the prettiest in the world.

In a letter, published elsewhere, Verner

Clarges calls attention to the filthy condition of the dressing-rooms connected with Music Hall at Plainfield, New Jersey. The manager that has so little regard for decency and for the health and comfort of the actors that are obliged to occupy his theatre richly deserves to be reprobated publicly.

A few years ago *The Mirror* took up the dressing-room question sharply, and with the aid of traveling professionals exposed every wig-styve place that came to its knowledge. A few weeks of this served to work a genuine improvement, and for a good while the majority of managers saw that the dressing-rooms were kept in a sanitary and habitable condition. From a number of complaints, similar to that of Mr. Clarges, that actors have sent or brought to me recently I am led to think that a relapse has occurred. It is to be hoped that another drastic campaign will not be necessary, and that managers who have grown careless again in this regard will see to it that their accommodations for the players are put—and kept—in order. Meanwhile, *The Mirror* will be most pleased to give publicity to any specific complaints that may be made by members of the profession.

As was to be expected, Mr. Gerry misrepresents the whole question of children on the stage in his annual report to the S. P. C. C. He reiterates all his threadbare arguments, and revamps his false assertions respecting the statistics of the Society on this subject. Mr. Gerry does not, however, include in his annual report the text of his controversy with *The Mirror* a few weeks ago—a controversy from which he retired after being completely routed, horse, foot and dragoons.

In point of fact, whenever Mr. Gerry has consented to come down from his perch of arrogant domination and hyperbolic generalization, to meet the issue in a fair discussion he has been worsted. Indeed, a man never yet won an open fight to which he brought only the weapons of irrational prejudice. If Mr. Gerry were a reasonable being who would dismount from his hobby and confine his efforts to protecting children on the stage only when and where protection is needed, he could have the support and the cooperation of every respectable man and woman in the profession. But as it is, he has antagonized thousands of fair-minded persons; he has made the name of his Society synonymous with ignorant stupidity and rank injustice, and he has alienated himself from the sympathies of a large and estimable class of persons to whom, in other circumstances, he might look for appreciation and help.

Mr. Gerry, in this matter, stands for a survival of the relentless puritanism that considered joy to be a sin, and that mingled with some austere virtues a plethora of harsh attributes that if not exactly vices were none the less repellent. How long will the remnants of a happily by-gone day be permitted to restrain the will of the people of this State, as expressed by its legislators, and to rob the children of the stage of liberty to earn their daily bread by the gifts with which nature has endowed them?

As Alexander Hume Ford said the other day, in a letter published in the *World*, Mr. Gerry is unwilling "to take the opinion of physicians in regard to what is good for children. He would be their doctor, lawyer, father and jailer." Even the machinery of the law seems to move in harmony with Mr. Gerry's wishes. Five months ago the General Term heard the arguments and took the papers in the Sanders appeal case brought to test the validity and meaning of the Stein amendment to the law concerning children on the stage—and it has not yet rendered a decision. Meanwhile, numbers of children are subjected to restraint and anxiety by this protracted delay. If the General Term decides in favor of Mr. Gerry's views, the matter will be taken at once to the Court of Appeals. If defeat is met there, the legislature will then be asked to again amend the law in such unmistakably clear form and phrase that Mr. Gerry will not be able to raise quibbles for the purpose of preventing the legislature's intentions from being carried out.

The Memory of Henry Churchill De Mille.

Beneath the dew of chaplets chastely won
You rest, whose labors were but just begun;
You rest, who found this harsh existence good,
Its pleasure relished, and its pang withstood.
Yours the intent, with introspective art,
To seek the play that haunts the human heart,
To laughter lend a more ethereal thrill
And show misfortune, dumb and statue-still,
Crouched at the foot of love or honor's tomb,
And weave their moral on the drama's loom.

We who behold you in your perfect sleep
—The only slumber that no dreams may sweep—
Know that on us, as you, ere long may close
That plaintive rapture of supreme repose.
Warriors, alike in failure or success,
Captors of triumph, chiefs of distress,
We can but mutely memory the face
Which heaven has touched into eternal grace,
And fondlier hope, amid the grief we share,
The more we miss you here, to meet you there.

ALBERT EDMUND LANCASTER.
NEW YORK, Feb. 12, 1923.

A CANARD ABOUT MORDAUNT.

An unreliable dramatic sheet started a story a couple of weeks ago to the effect that Frank Mordaunt was seriously ill and that it was doubtful if he remained long upon the stage. It spun a yarn about his having to be carried to his dressing-room during a matinee at the Empire and pictured his sufferings at the subsequent evening performance. "His retirement is only a matter of time," it added. "He may regain his health in some remote resort, but the siege will be a long one at best." The subject of these gruesome predictions called at the *Mirror's* office on Saturday. Mr. Mordaunt was in his usual good health, and he laughed when the story was referred to. "Somebody told me about it," he said. "The report was false, from beginning to end. It must have been fabricated to fill space." Mr. Mordaunt said that on the day in question he had had a slight attack of nausea, but it did not interfere with his performance; it did not cause anybody the slightest alarm; in fact, it was of such trifling moment that he did not consider it worth while to speak of it to any one. On Feb. 2 Mr. Mordaunt celebrated his fifty-second birthday. He never felt better in his life than he feels at present, and he expresses the belief and the hope that it will be a good many years before he retires from the work that he loves so well. As he was leaving the *Mirror's* office Mr. Mordaunt, in jocular demonstration of his physical activity, indulged in a "break" that would put to the blush a Yale freshman. Unless something unforeseen occurs Mr. Mordaunt will continue to give artistic enjoyment to the public long after the chromatic liar that invented this characteristic canard has gone to the journalistic potter's field.

A NEW COMBINATION.

The two leading theatres of Los Angeles, Cal., have long had sharp contests for supremacy. The Grand Opera House, managed by McLain and Lehman, for a time enjoyed better attractions than the Los Angeles Theatre, managed by H. C. Wyatt, by virtue of an agreement with Al Hayman, under which they secured all the attractions played at the Baldwin Theatre, San Francisco, and which came South from that city. Finally Manager Wyatt secured this privilege from Mr. Hayman, and McLain and Lehman set about to form a combination that would put them on fighting terms with their rival. They have now formed a combination with George F. Mothersole, who controls the Oakland, Stockton, and Fresno theatres, and as a result McLain, Lehman and Mothersole control almost the entire Southern circuit. They will bring into their present circuit Riverside, Pasadena, San Diego, Santa Barbara, and San Bernardino. A local manager, speaking of the new combination, says that Hayman and Leavitt bring most of the attractions to that locality, and that if an aggressive policy be adopted against them they may protect themselves, as it is not essential to play the Southern California circuit, which is not on the direct overland route and companies can play back by way of Denver.

A RECORD-BREAKING TOUR.

Oliver Jurgensen, manager for Marie Hubert-Frohman, paid a brief visit to New York last week. To a *Mirror* reporter who saw him at the Marlborough he spoke as follows: "Marie Hubert-Frohman is now playing her eightieth consecutive week, and during this long season, which included a tour to the Pacific coast, there have been but few losing nights, while the profits foot up into the thousands. Gustave Frohman is so well satisfied with the results of the tour that he has left the management entirely in my hands and is now devoting his attention to other enterprises. Miss Frohman's success in *The Witch* has demonstrated that a long city run is not essential. Her tour of eighty consecutive weeks breaks the record of all previous starring tours. Next to her dramatic genius I attribute Miss Frohman's success to her conscientiousness. She is always in earnest and does her very best at every performance. She has now established herself as a successful star in every part of the United States, and I think I may say that in the history of stars she is the first to attain that end without pecuniary loss. She has made money from the beginning."

L'ABSINTHEUR.

Marie Prescott has written a play entitled *L'Absintheur*, the scenes of which are laid in France at the present time. The play deals with high social life in Paris, and a love story runs through it. The main picture is that of a man who loses everything by becoming a slave to absinthe, which is called "the curse of France." The character of the absintheur will be played by R. D. MacLean, and it is said to represent a psychological study on the lines of recent realism. The heroine will be played by Miss Prescott. Rehearsals have been in progress for some time, and the play will be first produced in Duluth on Feb. 22.

THORNE'S APPLICATION DENIED.

Justice Andrews, in the Supreme Court, has denied an application by Edward F. Thorne for an order to enjoin William Calder from disposing of any of the proceeds of *The Span of Life*, and for the appointment of a receiver pending the settlement of a suit commenced by Thorne. The plaintiff says that there was a partnership between himself and Mr. Calder to produce the play with plaintiff in the leading role. Mr. Thorne alleges that he relinquished a profitable engagement to play the part, but that Mr. Calder entered into another partnership with Henry S. Taylor and put in another star to play the leading role.

Good open time at Pythian Opera House, Jackson, Tenn., for first-class attractions from March 13 to May 15-16.

GOSSIP OF THE TOWN.



An excellent portrait of Mabel Eaton, an energetic and ambitious young actress, appears above. Miss Eaton, who is twenty years old, started professionally with Augustin Daly in Nov., 1901, playing small parts and understudying principal roles. Leaving Mr. Daly in the Spring of 1902, she appeared with Annie Pixley, and while with this star Miss Eaton signed for the season of 1902-3 with the Cochranes to play *Bion* in *Diplomacy*. Miss Eaton was given the part of Lady Henry Fairfax recently. She made a hit in this character both in St. Louis and Buffalo, the press of those cities having praised her highly. Miss Eaton has a clear, strong voice and a fine stage presence. She displays unusual taste in wardrobe, her dressing having excited many compliments. Miss Eaton aims to make her mark in the legitimate drama, and will probably sign with some company that will aid this ambition.

According to the *Portland Oregonian*, some of the variety theatres in that city run in conjunction with saloons are dens of robbery.

Detroit has a boy soprano of promise named Francis Holderness.

Duncan B. Harrison is writing a play for Jack McAuliffe, the prize fighter.

W. F. Crossley, manager of *Oh, What a Night!* has invented a "crinoline dance," which is said to be up to the times.

A testimonial will be tendered to Max Freeman at the Casino by his friends on Feb. 19, the twenty-fifth anniversary of his professional work.

The big-hat-at-the-theatre discussion has reached New Orleans. The *Times-Democrat* asks the really beautiful women of that city to set the example of uncovered heads.

The testimonial to George W. Howard at the Boston Theatre on Thursday promises to be very successful. Professionals are responding generously for the event.

William H. Crane entertained Company B of the Seventh Regiment in On Probation last Wednesday night, and after the play dined with the militiamen.

Arthur Pacie, Harry Connor, Tom Browne, Queene Vassar, Mrs. Strakosch, Madge Dean, Bessie Clayton and others of the Trip to Chinatown company entertained the inmates of Bloomingdale Asylum last Thursday. Among the audience were W. J. Scanlan, Harry Kernell, and Ed. Clayburgh.

Manager Griffith, of The Leavenworth Case, has engaged Captain William H. Daily as business representative. Captain Daily is a noted life-saver, having rescued no less than forty persons from drowning. In recognition of his heroic services, Congress some time ago voted him a magnificent gold medal, which the Captain is excusably proud of displaying.

The part of Katie Gilligan in *A Scandal in High Life* will be originated by Victoria Loftis.

The Northwestern Railroad Company has paid Ovide Musin \$5,000 for an injury sustained by him in a recent accident near Des Moines. Every member of Musin's company received something from the railroad in settlement of injuries.

John S. Hale will go in advance of *Hands Across the Sea* after Feb. 18, when J. A. Solomon will leave that company.

Thomas Meegan has been engaged to originate the part of Jamesey in *A Scandal in High Life*.

William Cook, the young negro composer who wrote an opera based upon Uncle Tom's Cabin, has secured the right to present it at the World's Fair, and is now rehearsing his company, which includes some of the best-known colored vocalists at Howard University.

Heinrich Corried has secured control of Amberg's Theatre. The name of the house will hereafter be the Irving Place Theatre, and Manager Corried has planned an ambitious season of German opera.

L. G. Hanna, for many years in the theatrical business, has been appointed General Eastern Representative of the Morgan Lithographing Company, of Cleveland. He has taken an office in the Gilsey Building, at 1193 Broadway.

Mrs. George S. Knight's father is seriously ill at Orange, N. J. He suffered a stroke of apoplexy several days ago. Mrs. Knight says there are grave fears that he will not survive the attack.

Baroness Blanc did not fill her date at Topeka, Kas., last week. She pleaded illness. It is reported that the Baroness intends to go to Australia from San Francisco.

New York, Feb. 2, 1925.
 Congratulations on the tremendous success of *The Mirror* in all departments of dramatic criticism. I do not think such thoroughness or such high a tone has ever before been attained by a theatrical journal on either side of the world.

HARVEY FLETCHER,
 Dramatic Editor *Mail and Express*

FAKE AND FLAPDOODLE

The greed for notoriety of some managers and of some of the managed is exploited nowadays in vulgar ways. An accomplished descendant of Ananias with a flowing pen can perform wonders, or what will pass for wonders with those who employ him. Here is a specimen:

"The daintily slipped feet of Amelia Glover, after beating tattoos upon the hearts of both old and young in every city in the country, have now tapped upon the portals of the White House, and they have opened to receive the fair American dancer. A few months prior to Russell Harrison's retirement from the W. J. Arkell Publishing Company, the President's son secured Manager John Russell's permission to have a life size portrait of Miss Glover painted in oils. On Monday Mr. Arkell received a dispatch from Mr. Harrison requesting that the portrait which he had failed to remove from the Judge building be forwarded to Washington to take a place among the ornate artistic belongings of the Executive Mansion. Miss Glover's distinction is a proud one boasted, perhaps, by no other player in America. The nimble sprite's new garbations in a society pad at the Bijou are remarkable for the refinement and grace that first won her fame. The face itself is an innovation in the domain of farce-comedy. A dash of romance, the soft coarseness characterizing the test which is sufficiently elastic to give full swing to the diverse merriment of Russell's rollicking comedians."

Just such rot as the foregoing is sent out every day in manifold to newspapers, in some of which that are edited with a pitchfork it occasionally appears.

For the above flapdoodle there is this basis of truth: Amelia Glover wears slippers. But she has not tapped upon the doors of the White House with her foot-gear, and the doors of the White House have not opened to her.

While Russell Harrison was a partner with W. J. Arkell in publishing an illustrated newspaper, it came about that the picture of Amelia Glover—like the pictures of other professionals—was published in their paper. A large photograph of this dancer—furnished, presumably, by her manager, was used as a basis for the comparatively small picture published. After it was so used, it was hung in the Judge Building with many other like pictures. Mr. Harrison probably fancying it, the picture was suspended in the vicinity of the desk that he infrequently occupied there.

Mr. Harrison some time ago, after a dissolution of his partnership with Mr. Arkell, moved his office down town, in the vicinity of Wall Street. The other day he sent up to the Judge Building for the things he had not originally removed to his down-town office. Among them was the photograph of Amelia Glover, which is probably now in his office in the vicinity of Wall Street.

A TISSUE OF FALSEHOODS

"It was a tissue of falsehoods, malicious as well as libelous," said R. A. Roberts, the stage manager and actor, who had been talking with a *Mirror* man on Saturday about a vicious attack upon him by a hybrid dramatic paper last Tuesday in connection with the production of Gillette's *Ninety Days* at the Broadway Theatre.

"The falsity of it is proved by the fact that I still manage *Ninety Days*," continued Mr. Roberts, "and from the further facts that when the production goes on the road I shall not only manage it but have an interest in it; that Mr. Gillette had so much confidence in my work that he was not present on the first night and is now out of town; and that he has highly complimented me by letter upon the success of my part in it."

"Mr. Frohman had been in the theatre but once before the opening, at a dress rehearsal. Mr. Gillette gave me *carte blanche* as far as expenditures were concerned, and has not questioned a dollar's expenditure. And my illness had nothing to do with the delay in the production, because I was not ill and was not away from the theatre."

"The delay was caused by our inability to get into the theatre while The New South was running. Mr. Grismer had to rehearse his own company for his road venture, and insisted upon possession of the theatre, as he had a perfect right to. We had to build several heavy sets within the theatre, and it was impossible to build them quicker than we did build them. As for myself, while I was not ill I was worn out by constant work, and this prevented me from going on and playing the heavy part, as intended. I shall assume it on Monday night. There is the whole matter."

THE JUDGE

The production in Cincinnati by Ramsay Morris' Comedy company of *The Judge*, was a success, as *The Mirror*'s special wire chronicled. Criticisms of the comedy since received indicate that Mr. Ramsay has secured a valuable piece of property. He will not need to use it for some time to come, however, as Joseph maintains popularity. In the production of *The Judge* hits were made by George Giddens, Jameson Lee Finney, Elsie Le Wolfe, Mrs. E. J. Phillips, and Helen Stockwell. Mr. Giddens and Miss De Wolfe received unusually high praise. John Glendinning, an able actor in many lines, seems to have been miscast.

A NEW THEATRE OPENED

Lloyd's Opera House, a new theatre at Jamestown, North Dakota, was dedicated on Feb. 6 by the Warde James company in Julius Caesar. The company was received with enthusiasm by an audience that crowded the house, and Mr. Warde, after numerous recalls, made a most appropriate

speech, based on the lesson of liberty inculcated by the play. The new theatre, which will seat 800, has all modern appliances, and is a credit to the town.

THE NEW EXCHANGE

The offices of the American Theatrical Exchange at 1180 Broadway will be opened for business on March 1. W. A. McConnell, the manager of the new agency, says it will be a model one and will be run on business principles and in the interest of its patrons. Already it has more than one hundred and fifty first-class theatres on its books. Manager McConnell has several new ideas for the benefit of local managers, which he will put into operation for the coming theatrical season. The exchange will be the New York headquarters of a majority of the leading stars and combinations, whose routes it will book, and whose business with local managers it will transact. The field the exchange purposes to occupy is one of unlimited possibilities, and its prospects for success are extremely bright.

PETER JACKSON AS UNCLE TOM

The enterprise of L. R. Stockwell, of Stockwell's Theatre, San Francisco, in sending out Peter Jackson, the well-known colored pugilist as Uncle Tom in Uncle Tom's Cabin, seems to be at least quite as legitimate as the ventures of other pugilists on the stage. From accounts of rehearsal, etc., received, it is probable that Jackson will make a very creditable appearance. He has gone at his new work earnestly, and is said to be ambitious to play Othello by-and-by. The stage has had at least one notable Othello of color—Ira Aldridge, a negro who won fame in England in the character and perished at sea. Charles E. ("Parson") Davies, the well-known sporting man, will appear in the Stockwell company as the auctioneer, and Alf. Killingshouse is manager of the company.

ALMOST A DISASTER

Estelle Clinton, of Skipped by the Light of the Moon, bought a five-gallon can of gasoline in Bellefontaine, O., last Thursday, and with the aid of Edwin S. Tarr proceeded to clean a dress near the stage entrance, in the Grand Opera House in that city. Soon there was an explosion as of a cannon, and burning oil was thrown upon Miss Clinton and Mr. Tarr, and the scenery caught fire. For a moment it was thought the theatre would be destroyed. The *Mirror* correspondent, who happened to be on hand, seized the can of burning oil and threw it into the street, and by lively work with brooms the flames were extinguished. Miss Clinton escaped with slight burns, but lost most of her wardrobe. Mr. Tarr's hands were seriously burned.

PATTI ROSA'S PROFITS

The profits of Patti Rosa's season up to the second week in January were within \$2,000 of the profits of the whole of last season, despite the fact that four weeks were lost at the opening of the season by reason of Miss Rosa's illness. In Texas her receipts are reported to have been the largest taken by any company that visited that State during the same period. In Dallas the Elks tendered her a reception and presented her with a solid silver salad set. Manager Will O. Wheeler writes that the tour will continue until the middle of May, and that it will include another trip to the Pacific coast.

JERSEY ACTRESSES NAMES WANTED

Ettie Henderson has just been appointed to the committee of the women's department of the World's Fair for the State of New Jersey. "My purpose," says Mrs. Henderson, "is to ascertain how many actresses and singers claim Bayonne or Jersey City as their home. I shall be glad if *The Mirror* will request all actresses who hail from those cities to send their names to me." Mrs. Henderson's address is the Academy of Music, Jersey City.

SUPERBA'S SUCCESS

The Mirror last week briefly noted the remarkable success of the Hanlons' reconstructed spectacle, *Superba*. This attraction was very popular in its original form, and its managers lost heavily by its destruction in the fire that burned the Euclid Avenue Opera House, Cleveland. But they at once set to work and in a short time have had a better spectacle than before. From all points where *Superba* is shown come reports of increased business.

HUMPHREYS' COMEDY COMPANY

Frank Humphreys' Comedy company, producing *The Lady of Chicago*, a musical comedy, and *Love or Money*, is announced as an attraction that will open about Sept. 1, 1925. Mr. Humphreys announces a company of legitimate players, specialty stars, a quartette "that can sing," a band of soloists, an orchestra and a mandolin and guitar club.

BY CANDLE LIGHT

During a storm, last Thursday evening at Bellefontaine, O., the gas went out in the Grand Opera House, where Fowler and Warrington's comedians were playing *Skipped by the Light of the Moon*. The actors groped about in the dark until candles were lighted, when they proceeded with ill success to the end of the piece.

MR. BYRON ISN'T ILL

A report appeared in a number of daily papers last week to the effect that Oliver Byron was dying of pneumonia in Cleveland. Mr. Byron telegraphed to *The Mirror* from that city on Saturday: "Please contradict the report of my illness. I am as well as ever."

PROFESSIONAL DOINGS

May Jordan joined One of the Bravest last week and went on without a rehearsal in the principal soubrette role.

Bettina Girard is rapidly recovering from her severe illness.

L. E. Lawrence writes that he has been all season with the Latta and Bruning Clemencau-Cave company. Mr. Lawrence says the French novelty dancers, Dorothy Drew and Hulda Halvers, are also with this company.

Wallace MacCreary will join Larry the Lord on Feb. 20. This company will enjoy a vacation Feb. 15-18.

According to a despatch from Denver, Elizabeth C. Blanc in that city executed bills of sale transferring all receipts at the box-office and money due to her, as well as costumes, scenery, etc., to Mary Calvert, a sister.

Gus Bothner, manager of The Voodoo, writes that his attraction has enjoyed big business recently. In Milford, Mass., and Woonsocket, R. I., on return dates, every seat was sold.

D. E. Curtis and Cornelia Stafford, of the Payton Comedy company, were married at Mexico, Mo., Feb. 2.

Ida Siddons has joined Nibbles' Burlesque company. George M. Sparks and Jennie Morton, of this company, were recently married at Amsterdam, N. Y.

A. H. Payne is the popular manager of a new theatre at Scottsboro, Ala. The house is said to be well fitted up, with good dressing-rooms and available scenery. Scottsboro is a lively town of 2,500 population.

The King Comedy company is failing to fill dates in Alabama and Tennessee.

Milton Nobles has made several engagements to strengthen the cast of *For Revenue Only*, and is spending this week in the city rehearsing and visiting the theatres.

There will be four or five notable box parties at the Union Square on Monday evening next to welcome Mr. and Mrs. Nobles.

Carlotta Gilman recently made her debut as a concert singer in Chicago.

Oscar Hammerstein has arranged with the French Opera company that sings regularly in New Orleans for a season at the Manhattan Opera House, beginning on Tuesday next.

William Courtleigh has resigned from Augustin Daly's company.

The receipts of the Seabrooke Opera company in The Isle of Champagne at the Academy of Music, Washington, last week, are reported to have aggregated \$8,372.50—just one thousand dollars more than the previous engagement of this organization at Albaugh's Grand Opera House, which was played in October.

Rising and De Lange have closed with Tangled Up, and returned to this city.

Manager John P. Slocum says that Richard Mansfield has discovered a play by Lord Lytton, entitled *Gentleman Waife*, taken from that author's story, "What Will He Do With It?" and will probably present it for the first time at the Chicago Grand Opera House.

John B. Schoeffel and his wife, Agnes Booth, planned a trip to Europe this Spring. Mr. Schoeffel has so much business to attend to, however, that he has been obliged to abandon the journey.

Dan Kelly and T. J. Fitzclark joined Newton Beers at Hartford on Thursday.

Engene Bryant has joined the stock company at the Palace Theatre, Scranton, Pa.

H. K. Jacobs is noted for his charities. A Cleveland paper publishes a long list of his unostentatious acts of kindness and generosity to the unfortunate.

The wife of Charles Leonard Fletcher gave birth on Saturday to a son that lived but a few hours. Mrs. Fletcher is very low.

Orville M. Remington, well-known as an advance agent, has returned to journalism, having accepted the managing editorship of the *Pawtucket, R. I., Evening Times*.

Corrie Tuttle, who was taken seriously ill in this city, has been removed to her home in Boston.

Edwin Summers, the light comedian, has returned from a visit to relatives in London.

Frank W. McGahan has joined the Empire stock company at Montreal.

Annie Deland is seriously ill at her home in this city.

William Haworth's pile-driver scene in *A Nutmeg Match* is one of the most thrilling and effective in melodrama. And this is so because the pile-driver is not lugged in simply for the moment in an extrinsic way. The episode is a natural development of the play. *A Nutmeg Match* will be seen at the Fourteenth Street Theatre on Feb. 27.

Trella Foltz, a pretty young actress, made her first appearance in *My Official Wife* at the Standard on Monday night in the part of the female spy. She was a member of one of Charles Frohman's companies last year.

Oliver Jurgenson is in town making the final arrangements for Marie Hubert Frohman's tour of 1893-94, which will begin on Sept. 4.

The ill health of Selma Goerner has compelled her retirement from the Lilliputians. Ida Mahr plays her roles.

Wife for Wife resumes its tour with an excellent company, new scenery and special printing, under management of George Winnett.

Justice Truax, in the Supreme Court, has rendered a judgment in favor of Louise Beaudet and against James C. Duff for \$2,176.85 of salary and interest on a breach of contract.

Frank D. Hennessey has resigned as treasurer of the Jacobs' Opera House, Syracuse, to become manager of the new theatre erecting in that city to be known as the Bastable.

Fred Richters will act as stage carpenter, and play a small part in *A Scandal in High Life*.

Mayer G'froy will occupy a box at the Union Square on Monday evening, and enjoy the political hits in Milton Nobles' new comedy.

A. V. Pearson will not manage the Lee Avenue Academy, Brooklyn, next season.

Frederick Warde's reception in Julius Caesar in Minneapolis recently, the *Times* of that city says: "Such enthusiasm and such cheering have seldom been heard. There were recalls at each dropping of the curtain; not ordinary recalls, but vociferous demands that brought the principals in the play out in response three, four, and in one instance five times."

There will be several changes in the cast of William Gillette's *Ninety Days* at the Broadway Theatre this week. The "Irrepressible Boat" act, cut out because the scene did not move properly, will be put in.

Augustus P. Dunlop has returned to New York from a trip to Chicago.

William E. Holman, for four years connected with the auditorium staff of the Metropolitan Opera House, and head usher of the Broadway Theatre for three years, became head usher of the Empire Theatre at the opening. He has been re-engaged, however, by T. Henry French for the Broadway.

On Wednesday evening, Feb. 22 (Washington's Birthday) a Columbian ball will be given in the Mechanics' Building, Boston. An orchestra of 100 musicians under John J. Braham, a military band of 60 under John C. Mulholy, J. Thomas Baldwin's Boston Cadet band, and the Rice Surprise Party orchestra under Herman Pellet will provide music. Elaborate decorations will be shown, and many novelties are promised. The affair is under the direction of committees headed by Harrison Grey Otis, John J. McNally and Edward E. Rice. Charles H. Thayer is treasurer and George W. Wadleigh secretary.

Hearts, by W. Edvard Golden, Tea at Four O'clock, from the French by Mrs. Burton Harrison, and The Rough Diamond were played at Herrmann's Theatre by amateurs and professionals, last Friday afternoon, for the benefit of the Fresh-Air Home at Summit, N. J. The affair was under quite distinguished patronage, and \$1,600 was realized. The following appeared: Alice Lawrence, Rita Lawrence, Nettie Middleton, W. J. Dean, Sewell, Tappan Tyng, May Middleton, Edith Gale, William H. Lloyd, James H. Turner, Lorimer Soddard, W. T. Wood, Frederic Lackaberry, Sidney Hubbell Treat, Nelson Wheatcroft directed the performance. The Misses Lawrence were especially well cast.

As *The Mirror* has noted, Emma Juch recently sued Mrs. Jeanette Thurber for \$8,000 alleged to be due on her salary as a singer in the American Opera company. Mrs. Thurber is president of the National Conservatory of Music, of which Dr. Antoine Dvorak is director. The Brooklyn Choral Society had extended an invitation to Dr. Dvorak to conduct his "Stabat Mater" at the Brooklyn Academy on Feb. 28, and it had been accepted. Last week, when it was learned that Emma Juch was to sing the soprano part, the directors of the National Conservatory of Music notified the Choral Society that the doctor could not conduct if Miss Juch sang. The Brooklyn *Evening Eagle* says Miss Juch will sing.

Gibney and Company, proprietors of the Bijou Theatre, at Newport News, Va., have opened a concert hall with Charles H. Higgins, Roberts and George, James E. West, Paddy Maher, Mildred Milburn and Earnest Seager as performers. The S. R. O. sign is steadily in use.

Signor Campobello left the Duff Opera company at Pittsburg a few weeks ago and came to this city. He has been away eight years, the greater part of which he has spent in California and Mexico and the South.

Annie Myers, of The Tar and Tartar company, received Confederate flags in Memphis and Nashville for her singing of "Dixie" in the medley of national airs. The company has played to very large receipts down South.

Bessie Bonehill says from London that she and Maggie Cline are now good friends, as they always have been. The incident of the cake, widely published, has been misrepresented. Miss Cline's friends wished, as a jest, to pass a loaf of rye bread with a glass of beer and an onion over the footlights at Tony Pastor's, and the management objected to it as an insult to Miss Cline. From this grew the misstatement.

Charles Leonard Fletcher asks us to say, in order to avoid confusion, that he is in no way interested in A Society Tramp, of which Walter Fletcher is manager.

The report that George W. Howard is to enter the Forrest Home is denied. His blindness, under the rules of that institution, incapacitates him from an asylum there.

Sardon's comedy, *Americans Abroad*, will be produced at the Vaudeville Theatre, Paris, under the author's direction. The play there will be called *Les Riches*.

James A. Reilly, who is playing in Ohio A German Soldier, writes that his business is better than ever before. He is booked almost solid for the coming season. His manager, Mr. Orr, proposes next season to send out a comedy and vaudeville company, headed by a strong variety team. Mr. Orr will also manage the new Opera House at East Liverpool, O., and possibly the new theatre at Beaver Falls, Pa.

Eugene and Julia Ellsworth and their daughter Ethel, aged four years, closed with the Isaac Payton Comedy company in Sedalia, Mo., and have gone to Mr. Ellsworth's home in Kansas City for a rest. While there, preparations will be made to put on the road next season a play written by Mr. Ellsworth, called *The Stolen Message*. Little Ethel has made a hit in singing and dancing specialties.

The Coghlan's will open the new Lyceum Theatre at New Britain, Conn., on Feb. 20.

HAVE OUR ORCHESTRAS IMPROVED?

Since about two years ago I took occasion to express myself (through the columns of THE DRAMATIC MIRROR) on the condition of our theatre orchestras, it might be of some interest to renew this subject, inasmuch as our theatre managers, as well as the managers of traveling combinations, with a very few exceptions, are still as stubborn and contrary on this subject as they always have been and, I am afraid, as they always will be.

I cannot understand how managers of theatres and first-class opera or burlesque managers can expect to present their respective attractions in proper style without giving due and careful attention to the orchestra. Is it lack of common sense or carelessness? Probably both; for there certainly is no excuse for neglecting their orchestras.

There is a law in every civilized country which punishes "receiving or obtaining money under false pretenses" most severely. Does not any manager of a theatre who charges high prices of admission (as is customary in all first-class theatres in every large city) without giving a complete and proper representation of the attraction in every detail—which includes the orchestra as well—commit a crime that ought to be dealt with according to the law mentioned above? Is not the dollar worth as much in one town as it is in another? Echo answers, "Yes." Very well, then. Why not give the public the full benefit of their money?

Of course I am well aware of the fact that in some of the smaller towns you cannot expect to get an orchestra of twelve or fifteen musicians, but that is the time for the local manager to compel the manager of the attraction (if it is opera or burlesque) to furnish at least five or six musicians of its own and of combining these extra men with the regular theatre orchestra, he can at least have a fair-sized orchestra and the music will stand a fair chance of being properly rendered.

More than a dozen times during this season I have argued this point with managers in different parts of the country. They say, "Yes, you are quite right." But that is the end of it. Are the local managers afraid to insist on opera or burlesque combinations furnishing at least five or six men for the orchestra? It looks very much like it.

Will the time never come when you can go into a theatre in New York or New Jersey or any other city of about thirty-five or fifty thousand inhabitants and see just as complete a production of a comic opera or a burlesque as you see in any first-class theatre in New York? You certainly have a right to demand it, because you are asked the same price of admission.

I think I am not far from being right in saying that the daily press in every city or town deserves considerable blame for not warning the public against such incomplete performances. Theatrical people, as a rule, lay considerable stress on what the daily press has to say about their performances, and although some people say, "Oh, I don't care what this or that 'jay' paper says about my production," still they feel very sore to have any unkind words said about them. The editor of any "jay" or "country" paper has just as good a right to give his opinion on any production, as the musical or dramatic critic of the New York Herald or any other leading newspaper. Therefore I say—and I always shall stick to it—that the local papers in every town deserve censure for the inferiority of the orchestras.

Let the local press in general declare war against the local theatre managers and such operatic combinations as consider the orchestra question a secondary matter, and we'll see how long the public will be satisfied to be "taken in." An old time saying is, "The pen is mightier than the sword."

Now is your chance, dramatic and musical editors! Show the public that you are not afraid to express your honest opinion on the orchestral question, and in a year or two you will see the result.

What are we coming to, if between the acts of a first-class operatic production a musical fake, whose only ability is the utter lack of musical genius, and whose only redeeming feature is the unlimited nerve to humbug an audience from five to ten minutes, is introduced to make an exhibition of himself? Does such a "side-show" elevate the standing of a company, or does it not look as if the company is not strong enough to stand on its merits, and therefore is obliged to give a "side-show" between the acts? The uneducated ear, of course, is pleased with such an introduction. To the musical ear, however, it is horrible torture. This is an illustration of how much managers care for the elevation of musical taste.

Would the Bostonians or Francis Wilson or a few other first-class opera companies ever think of having a "side show" introduced between the acts? No! And why not? Because they think too much of their artistic productions to cheapen them by such disgraceful exhibitions.

On the other hand, is it not an insult to any first-class orchestra to ask them to accompany such fake exhibitions—for no other reason except to cover up the shortcomings of the "side show" performers? It is, and always has been, the custom with every first-class operatic company to have no music between the acts, excepting a short entr'acte has been deemed advisable by the composer, as otherwise it detracts from the score of the production. What would the people and the entire press say if Edwin Booth should introduce between the acts of any of his productions a Punch and Judy show? And yet would it not be on a par with the above illustration?

To return to the condition of our theatre orchestras, I was agreeably surprised to find so many good musicians and fair-sized orchestras all through Texas, especially in Houston. One would think that the managers through that part of the country would care much less for a good orchestra than in

the Eastern States. I can only compliment them and hope they will continue to encourage musical advancement.

Before closing I cannot omit giving due praise to the orchestra at Hagan's Opera House in St. Louis. Mr. Hagan may well be proud of having one of the finest and most efficient orchestras in this country and local managers would profit by going to St. Louis and listening to that orchestra.

In conclusion, I sincerely trust that the daily press will fight more vigorously against all operatic productions that lack an efficient orchestra. It is about time that the public received full value for its money.

RICHARD STAHL.

FOR REVENUE ONLY.

Every honorable member of the profession will feel an almost personal interest in the appearance of Mr. and Mrs. Nobles at the Union Square Theatre on the twentieth. This gifted couple are held in high esteem for their exceptional talents no less than for their social worth. Their New York engagements have been at intervals too rare to enable them to become and hold a clientele. Mr. Nobles has steadily maintained the terms of first-class New York theatres were such that combination managers were almost sure to lose both money and time in playing them. He can always make money on the East side, but he stopped playing those houses some years ago, believing his performances suited more cultivated audiences. He has waited patiently for a suitable Broadway opening. When Manager Greenwall took the Union Square Theatre, the engagement of Milton Nobles, in a new play, was among the first made for the house. He has played Mr. Nobles on his Southern circuit for many years and is a firm believer in him. For Revenue Only has been exceptionally successful on the road this season. Writers for the press in Chicago, Denver, San Francisco and St. Louis, pronounce it the cleverest work the versatile author has yet given to the stage, while his performance of the leading comedy character is pronounced unflinching faultless. Mrs. Nobles has a delightful ingenue role in which she has exhibited delightful comedy talent. The comedy contains in all eighteen speaking characters.

LETTERS TO THE EDITOR.

THE DIXIE COMPANY'S SEASON.

ALBANY, Feb. 17, 1923.

To the Editor of the Dramatic Mirror:

SIR—For some time past various stories and articles have appeared in print reflecting discredit upon Mr. Henry E. Dixey and the company appearing under his name, and, for reasons best known to myself, I refrained from answering them, but now feel it my duty to place the entire story before your readers and the business relations existing between Mr. Henry E. Dixey and myself.

At the time of the closing of the Dixey Bell company at Palmer's Theatre last summer, I made a contract with Mr. Dixey to head a comic opera organization at Palmer's Theatre, to receive a salary and a certain percentage of the profits; I to furnish the company and assume the responsibility of the entire undertaking. Mr. Dixey being in no way responsible for any of the debts, and when the company went upon tour the same contract was renewed.

True, that the company did a remarkably fine business with The Mascot, and through an error of judgment, and with a desire to give Mr. Dixey something new, I entered into negotiations with Mr. A. C. Gunter, and secured the rights of Mr. Dobbs of Chicago, which, after a trial, proved unsuited to Mr. Dixey's peculiar abilities, and which suffered a heavy loss.

Appreciating the fact of having a company of sixty people under contract, and in the middle of the season, I consulted with Mr. Dixey on the advisability of continuing. We thought to restore the successful revivals of The Mascot and Patience, and since then, our business has been exceedingly good, considering the condition of the theatrical affairs. It has been falsely mentioned that Mr. Dixey was traveling around the country with the remnants of his former excellent company. Every member of the organization that started out under my management remains intact, with the exception of Fred Lennox (who was paid in full of all demands, and I have his receipts), and Josie Sadler, who played small parts, and was carried throughout the country at the request of Mr. Lennox.

To prove these assertions, the following are members of this organization, and who, I am sure, by their sterling worth are not traveling around the country helping to injure their own reputation as well as that of one whose name the public has always associated with successful productions.

Very truly yours, HARRY ASKIN.

We, the members of the Henry Dixey company, do hereby assert that the above statement of Mr. Askin to be the true condition of affairs.

DOUGLAS BERRY, E. B. ASKIN, C. MELVIN, WALTER WEST, JESSIE RAY, THEO. BUNKART, ROBT. E. VANCE, SNEVILLA DARR, LILLIE VANCE, JAMES TRAVERS, DOLLIE CHILD, JAMES W. GLENHORE, HARRY C. DAVIS, CHAS. M. BINGHAM, ESTELLA DENIER, LA SORE SYDNEY, MAUD BIRNBAUM, ALF. C. WHELLAN, WINNIE SWINTON, EDWIN WELLS, YOLANDE WALLACE, FRANK MERRAY, FRANK LYNDS, GEORGE MILLER, SEDA LESLIE, ROSE BARRINGTON.

FILTHY DRESSING-ROOMS.

PLAINFIELD, N. J., Feb. 10, 1923.

To the Editor of the Dramatic Mirror:

SIR—Will you please, through your columns, permit me to draw the attention of the manager of the Music Hall here to the condition of the dressing-rooms.

They are simply filthy. There is no excuse whatever for allowing them to be in such a disgusting state.

Some of these one-night stand houses are managed by men who are about as fit for the position as I am to manage a fire department.

This gentleman here was informed that Mrs. Potter needed a piano for one of the scenes. "Ah, let her play a typewriter," was his reply.

Yours truly, VERNER CLARKE, Potter-Bellows company.

SAYS THE COMPANY MUST DO IT ALL.

COLUMBUS, Ind., Jan. 26, 1923.

To the Editor of the Dramatic Mirror:

SIR—Kindly allow me sufficient space to describe the methods of Manager R. F. Gottschalk, of this town.

When here in advance of the show I left twelve typewritten notices for the three daily papers. Upon arrival of the company I was here again and found but three notices in one of the dailies, and none at all in the rest.

Upon making a complaint to the different editors I was informed that as they charge five cents per line and would not accept tickets for the advance notices, Manager Gottschalk would not use the papers at all.

This manager also informed me that newspaper work was of no account whatever, etc.

I simply mention this for the benefit of agents who play or contemplate playing the town. Nothing will be done to help business unless it is done by the company. Respectfully, W. F. CROSBY, Manager Oh, What a Night.

CHARLES LEONARD FLETCHER

DRAMATIC INSTRUCTOR,

STAGE DIRECTOR

and

PRODUCER OF PLAYS

His Plays Read, Criticized, and Revised for Production.

DAILY'S THEATRE BLDG.

(Entrance, 225 Broadway)



People prepared for the stage. As an experienced stage manager, actor, and instructor, I teach only principles that are practical and that enable pupils to adapt the stage with a comprehensive knowledge of its details. Number of pupils limited. Instruction is carefully given to each student and practice.

The following advanced students are open for engagement, and I hereby recommend them to managers as highly competent, having had thorough training and some public experience:

RUTH ROOK

Ingenue and Soubrette.

At present with A Dark Secret.

AT LIBERTY after Feb. 25.

Splendid Wardrobe.

Chas. W. Kraemer

A. B. BIERCK

JUVENILES.

HEAVIES

and

GOOD WARDROBE.

CHARACTERS.

ISABELLE AMES

Isabelle Lewis

Emotional and Light Comedy.

Emotional and Light Comedy.

ELABORATE WARDROBE.

Extensive Wardrobe.

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HEAVIES and CHARACTER.

CHARACTERS and COMEDY.

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Beginning May 1

Address care Broadway Theatre.

Will S. Rising

ACTOR-DETECTIVE.

Juveniles, Light Comedy and Comic Opera. Permanent: C. A. Club, 41 W. 25th St., New York.

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PAIR OF GLEN COMPANY.

Invites offer for 1923 and 1924.

Madge Lessing

AT EOSTER AND BIAL'S.

At liberty May 18 for Comic Opera engagements.

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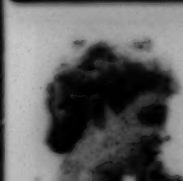
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LEADS.

Resigned from CHARITY HALL and THE WIFE.

"Miss Frances Drake in the title part in The Wife is the impersonation of womanly weakness, strength, fortitude and trust. She is ideal in the character, and praise hardly does her justice." Memphis Evening Ledger, Dec. 27, 1922.



MABEL EATON

With Coghlan Co.

Address Union.

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ADVANCE REPRESENTATIVE.

Mr. and Mrs. Jay Kial's Ideal Uncle Tom's Cabin Co.

Managers, Attention!

I am author of the following plays: Zoro, the Magic Queen; He, She, Him, Her; Jumbo; the new Only a Farmer's Daughter; The Irish Corporal; Out of Sight, Awake and Awake, The Beautiful Slave, The Planter's Daughter, Only a Woman's Heart, A Woman's Love, The New Clemenceau Case, introducing "The Man from Chicago." One Woman's Fate, A Beautiful Fiend; all of which have been successfully played for more than one season. I also control Bartley Campbell's play of Fate. Any of the above plays for rent next season excepting Zoro, which has been secured by T. E. Mills, and Out of Sight, which I have sold to John Magee. For terms address

C. R. GARDNER,

117 Broadway, New York.

Local managers are warned against allowing any party to play the above without showing authority.

AN OLD INCIDENT.

Anna Katherine Green, author of "The Leavenworth Case," dramatized that novel while she was resting in the Black Forest after a gay and busy London season. She did this by dictation to her husband, Charles Rohlf, who is to star in it under Frank Carlos Griffith's management, as they sat beneath the great pines in the historic wood. Mrs. Rohlf says that her husband, who is of very impressionable and excitable temperament, lost control of himself while they were thus engaged, and in his excitement there enacted the most stirring scenes of the book, thus giving clues to many of the most original bits of business since seen in the play. But his enthusiasm had another and disquieting effect. Some of the peasants who passed from time to time through the tangled pathways of the forest were attracted by the strange noises, and before Mr. and Mrs. Rohlf realized it they were regarded with the liveliest kind of suspicion. Attracted by the varying scenes of love, fear, terror and perplexity, the peasants thought that the strange man and woman were really enacting a drama of their own, and from the aspect of the witnesses, who had gathered without the knowledge of the reader and writer, Mr. and Mrs. Rohlf were impressed with the idea that the peasants expected to see a real tragedy. Mr. Rohlf, after this experience, was much more discreet and subdued in his work.

A PIRATE IN THE EAST.

One C. D. Henry, who advertises himself as a cheap-looking program with the cut of a brahma hen followed by RV, has invaded Connecticut at 10-20-30 cent rates with what he calls his Theatre and Comedy company, "composed of ladies and gentlemen as well as first-class artists," who produce "plays elegantly and properly costumed," "in a greater and grander scale than ever before." Henry announces that he "has only retained such plays from last season's repertoire as met with great success, and these" are "combined with the new ones secured at GREAT EXPENSE." The plays advertised by him are Gypsy Queen, Two Orphans, Asleep at the Switch, The Private Secretary, Dr. Jekyll and Mr. Hyde, American Born, Dad's Girl, Nugget Well, East Lynne, Lynwood, Silver King, Hazel Kribe, The Shaughran (sic), May Blossom, Monte Cristo, Ten Nights in a Bar Room, Woman Against Woman, Divorce, Uncle Tom's Cabin, and many others, although this list ought to satisfy. The star of this piratical company is Ethel Fuller.

SOTHERN'S HEROIC ACT.

On his way to Pittsburg a few days ago, E. H. Sothern stepped from his private car at Richmond, Ind., to get some lunch at the local counter. As he was re-entering the train with a pile of sandwiches for himself and his company, a little girl who had been playing with her companions on the platform rushed after the ball that had rolled under the car. The train was just starting, and those about set up a cry of terror at the child's danger. Sothern dropped his sandwiches, and by a quick effort dragged the child from beneath the wheels, which tore a part of her clothing off. The actor had barely time to leap upon the moving car. When he reached Pittsburg, he realized that he injured his wrist, but he played last week through before going to a surgeon. Finally, however, it was found that one of the bones in the wrist had been broken, and the fracture was reduced at the Western Pennsylvania Medical College.

THE VOICE FROM THE GALLERY.

On a recent Saturday night, at the Duquesne Theatre, Pittsburg, Nat C. Goodwin (responding to a call): "Ladies and gentlemen, permit me to thank you for your kind reception. I will not say, like most of those favored by so spontaneous a call, that I was born in your city but I assure you, if that event ever happens again I shall certainly select your beautiful city as my birthplace."

A voice from the gallery: "Soy! Wat's der matter wid dyin' here?" Utter collapse of Mr. Goodwin.

A MIND-READER IN A NEW PLAY.

John Crittenden Webb has written a play, the scenes of which are taken from Pineville, Ark., near which Mystic mountain lifts its head, and the drama has been named Mystic Mountain. The characters are taken from that rough neighborhood. The plot turns upon the detection of the villain of the village by a traveling mind-reader, personated by Paul Alexander Johnstone, who has attracted much attention in Chicago by his mental feats.

DUFF BUYS GOUNOD'S OPERA.

James C. Duff has purchased the American rights to Charles Gounod's light opera, Paillasse et Baccus. Gounod says that he is gratified that so intelligent a manager as Mr. Duff will introduce the opera to the New York public. It will follow La Basoche at the Casino.

TO THE INAUGURATION VIA B. & O. R. R.

The Baltimore and Ohio Railroad announces that on the occasion of the inauguration of Cleveland and Stevenson on March 4 it will sell excursion tickets to Washington and return at low rates. Tickets reading via the B. & O. will be on sale at its own offices and at the offices of the principal railroad companies throughout the country. Tickets will be sold March 2, 3 and 4 and will be good for return journey until March 7 inclusive. For information in detail concerning time of trains, rates of fare, etc., address: C. P. Craig, General Eastern Passenger Agent, 25 Broadway, New York; A. J. Simmons, New England Passenger Agent, 221 Washington Street, Boston, Mass.; or James Potter, District Passenger Agent, 213 Chestnut Street, Philadelphia, Pa.

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Broadway and 4th Street.
ABSOLUTELY FIRE PROOF.
Most successful play ever produced in New York.
CHARLES FROHMAN'S COMPANY.
"Best American play."—Herald.
THE GIRL I LEFT BEHIND ME
Written by Belasco and Fyles.
Evenings at 8:15. Matinees Wednesday and Saturday.

STAR THEATRE
Broadway and 11th Street.
"As merry as the day is long."—Shakespeare.
WILLIAM H. CRANE
And his admirable company, in the Comic Play.
ON PROBATION
By Brander Matthews and George H. Jessop.
Evenings at 8:15. Saturday Matinee at 2.
"And laughter holding both his sides."—Milton.
Seats on sale for Washington's Birthday, Feb. 22, matinee and evening.

UNION SQUARE THEATRE
GREENWALL AND PEARSON, Lessees and Managers.
Commencing Feb. 20.
MILTON NOBLES
In his great Comedy Success,
FOR REVENUE ONLY:
OR,
A THIRD PARTY MOVEMENT
THIS IS SOMETHING NEW,
and
YOU CAN'T AFFORD TO MISS IT.

CASINO
Broadway and 39th Street.
RUDOLPH ARONSON, Manager.
Last two weeks.
THE FENCING MASTER
With MARIE TEMPEST and
the J. M. Hill Opera Comique Company.
Special performance Washington's Birthday.
Admission, 50c; Orchestra, \$1.50; Balcony, \$1.

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Broadway and 30th Street.
A. M. PALMER, Sole Manager.
Evenings at 8:30. Saturday Matinee at 2.
UNQUALIFIED SUCCESS.

LADY WINDERMERE'S FAN
By Oscar Wilde, Esq.
Seats may be secured two weeks in advance.

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GREENWALL AND PEARSON, Lessees and Managers.
Last week of
THE LAUGHING SUCCESS.
GLORIANA
Under the direction of Charles Frohman.
Matinees Wednesday and Saturday.

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Broadway and 4th Street.
Mr. T. H. FRENCH, Manager.
Handsome and safest theatre in the world.
BEST PRODUCTION EVER SEEN IN THIS COUNTRY.
NINETY DAYS
By WILLIAM GILLETTE, author of Heidi by the Evening.

WELLS
ALEX. CORSTOCK, Sole Lessee and Manager.
John P. Smith's Magnificent Production.

UNCLE TOM'S CABIN
At every performance will be presented costly and rich **NOVELTIES.**
Matinees, Wednesday and Saturday.
Prices, 25, 30c, 35c, 50c, 75c, \$1.

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Fourth Avenue and 2nd Street.
DANIEL FROHMAN, Manager.
Another Great Lyceum Success.
Third Month.
Sardou's Splendid Comedy.

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At 8:15. Matinees Thursday and Saturday.
Secure seats two weeks ahead.

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W. W. HANLEY, Manager.
Emphatic Success.
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By Mr. EDWARD HARRIGAN.
With all the original music by DAVE BRAHAM.
Wednesday—Matinee—Saturday.

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Mr. F. H. FRENCH, Lessee and Manager.
Reserved Seats, Orchestra Circle and Balcony, 50c.
Wednesday and Saturday Matinees.
THE LOST PARADISE
Next Week—THE DIAMOND BREAKER.

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Twenty-third Street.
Every Evening. Matinees, Monday, Wednesday and Saturday.
VIOLETTE
Chanteuse Excentrique.
DELAUR AND DERRIMONT. Operatic Duet.
tists; MONS. KINS NERS, and Fannie's one-act comedy, THE REHEARSAL.

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Broadway and 28th Street.
MANOLA AND MASON
In the Theatre Franca's Success,
FRIEND FRITZ
Endorsed by every newspaper in the city.
Evenings at 8:15. Wed. and Sat'y matinee at 2.
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Fourteenth Street, between 3d and 4th Aves.
Matinees, Tuesday and Friday.
Splendid success of the French Comique, Mlle. Paquerette, J. W. Kelly, Lester and Wilson, Bonnie Thornton, Martens Trio, Master Abbott, O'Brien Brothers, Campbell and Evans, Kissell, James McDonald, Sherman's duets.

G. R. JACOB'S THEATRE
Corner 1st Street and Third Avenue.
Matinees: Monday, Thursday, and Saturday.
CHARLES MCCARTHY in
ONE OF THE BRAVEST
Next Week—WHITE SLAVE.

IMPERIAL MUSIC HALL
Broadway and Twenty-ninth St.
Evenings, 8 to 12. Matinees, Tuesdays, Thursdays, Saturdays, 2 to 6.
GILSON, FOUGERE, FLEURETTE.

BROOKLYN THEATRES.
GRAND OPERA HOUSE
Elm Place, near Fulton Street.
WALLACE McCUTCHEON, Manager.
Matinees Wednesday and Saturday.
LEW DOCKSTADER'S MINSTRELS
1/2 HUNDRED 1/2
STRONG.
Next Week—HALL-EN HART.

COLUMBIA THEATRE
Washington and Tillary Streets.
EDWIN KNOWLES & Co., Proprietors.
Second and LAST WEEK of the
BRILLIANT SPECTACLE,
BABES IN THE WOOD
250—PEOPLE—250
Monday, Feb. 20, Thomas Q. Seabrooke.

AMPHION THEATRE
Bedford Avenue, near Broadway.
EDWIN KNOWLES, Sole Proprietor and Manager.
Matinees Wednesday and Saturday.
Second and Last Week.
Joseph Arthur's successful Comedy-Drama,
BLUE JEANS
Next week—HIS WEDDING DAY.

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WASHINGTON, D. C.

During the past week Washington has had an attractive theatrical bill of fare, and all of the houses have been liberally patronized. Modjeska, supported by her very strong co., presented Shakespearean plays to large audiences at Albaugh's week of 6-11.

At the National, E. H. Sothern appeared in his new three-act comedy by Marguerite Washington, Captain Lett. Mr. Sothern is universally popular in Washington, and the best houses of the week were present to see him in his latest success. Years ago, and not so many of them either, his excellent acting with Helen Dauvray, in *Our Girls*, made its first impression upon Washington playgoers, who have watched his upward progress since. His appearance in the *Highest Bidder* intensified his popularity here, and when he came to Washington as Lord Chumley it was seen that he had developed a faculty for eccentric work, which smacked of his father's genius without in any sense of the word following in the same channel. Many people in Washington, competent to formulate an opinion on the subject, believe that Lord's hamlet is the best character yet conceived and personated by Mr. Sothern. His dialect work in *The Master of Woodborough*, and his artistic conception of his part in *The Dancing Girl* and his opportunities for the expansion of his genius. The character he presents in Captain Lett is wholly unlike any of his impersonations heretofore, and the manner in which he has handled the part is a masterpiece of business and art. Mr. Sothern is supported by an admirable co., Virginia Harned makes a beautiful and clever Fanny Madden, and in the second act she does some attractive bit of work that the audience heartily appreciates. The dialogue throughout the play is Sheridanese.

The *Isle of Champagne* popped and sparkled every evening throughout the week at the Academy of Music. Well filled houses greeted Mr. Seabrooke and his co. at every performance. It will be remembered that Mr. Seabrooke brought this piece here last Fall before taking it to New York, and the verdict of Washington was emphatically endorsed during the long metropolitan engagement. The co. is substantially the same as originally presented. Winnie Landis is just as pretty, and if anything, a little bit more clever as Priscilla, and Elvia Crook made equally as charming a Diana, while Clara Qualitz danced her ballet parts in the second and third acts, with the same nimble dexterity and grace that characterized her performance in Washington last season, and which invariably produced the most enthusiastic response from the audience. As for Seabrooke himself, his fun, his champagne itself, increased with his age.

At the Lyceum Gus Hill's *World of Novelties* was the week's attraction, with an excellent performance and crowded houses. Pretty Estelle Wellington did some very clever dances. Next week Field and Hanson's *Dr. King* Cards.

At the Bijou The Police Patrol was the attraction.

At Albaugh's Denman Thompson will appear in *The Old Homestead* 12-13.

Nat C. Goodwin will present his new comedy, *A Guided Fool*, at the National 13-15.

At the Academy, Julia Marlowe, with an excellent support, will appear in Shakespearean drama. Her appearance here is always hailed with pleasure by the admirers of the classic drama, and large houses are anticipated.

A few days ago a man named William L. Draper, a carpenter by trade, thirty-seven years of age, was arrested here for having victimized several persons by means of an advertisement for members to join a theatrical troupe. A number of people answered his advertisement, and left with him a sum of a few dollars for the privilege of entering upon a theatrical career under Draper's guidance.

EDWARD O'LEARY.

BALTIMORE.

At Ford's Grand Opera House Julia Marlowe appeared as Viola in *Twelfth Night* to a large and cultured audience. Her personation of the role was charming, and the support of Mr. Taber as Malvolio, the eccentric steward, was excellent. Large houses prevailed during the week.

Helen and Albert appeared at Harry's Grand Old House, in their new farce-comedy, *The Idea*. There is rather more pretence to a plot in this, than in their former play, *Later On*, and it affords the two stars better opportunities to display their specialties, of which they have not been slow to avail themselves. The supporting co. was very satisfactory, and included Mollie Fuller, Alice Carter, Carrie Miller, Mabel Nichols, John E. McVee, Donald Hazelt, Harry Smith, and Charles J. Van Dusen. The business has been very good.

At Albaugh's Lyceum Theatre Denman Thompson appeared in *The Old Homestead*. The play was produced with careful attention to detail, beautiful scenery, and thoroughly delighted a large audience. In the capable co. were Mr. Thompson's son and daughter, Frank and Gertrude, George A. Kane, Robert Van Dusen, J. L. Morgan, E. Alan Van Dusen, Walter Lennox, Jr., Gus Hammerley, Mrs. Louise Morse, Lillian Stone, and Lizzie Farrell.

Daniel A. Kelly, ex-manager of Front Street Theatre, in this city, and a well-known Baltimorean, made his appearance at the Holiday Street Theatre 6-11, in a melodrama. After seven years, Mr. Kelly was warmly welcomed by his many friends in the audience, and was the recipient of several floral tokens. Helene Desmond appeared as the heroine, and in the co. were George Allen, Fred J. Buckley, J. E. Lane, Charles Key, O. S. Barville, E. L. Clark, Miss J. G. Esther, Grace Franklin, and little Lillian Barrows.

Fields of Hanson's *Drawing Cards* co. presented a full band on 6 at Kernan's Monumental Theatre. Among the trump cards appeared red Sabon, Cunningham and Grant, Delavoyage and Fritz Jules Keller, Moran and Murphy, and John Tierney, the last of whom is a Baltimorean.

Friends for in a wild Western drama entitled *Black Blazes* drew the attraction at the Howard's Auditorium. During the performance the star gives a very interesting exhibition of difficult marksmanship.

John W. Albaugh's performance of *Macbeth* with Modjeska on last Friday evening demonstrated the fact that Mr. Albaugh was strong and capable as of yore, and that notwithstanding the career incident to the management of his large business interests, he still finds time to remain a close student of Shakespeare.

At the Peabody on Saturday last, a large audience enjoyed an afternoon of modern Norse music. The programme included compositions by four leading living Danish composers, directed by Asger Hamerich.

Mrs. Ellen Martin gave a dinner on Saturday night in honor of Odis Skinner, of the Modjeska co. The profession was well represented by members of the Southern, Modjeska and Natural Gas co.

A reception was given at the Baltimore Bicycle Club on Monday evening for Helen and Albert. There was a large attendance to do honor to the two jovial comedians.

Julia Marlowe and the members of her co. were tendered a reception on Wednesday afternoon by the Shakespeare Club. The affair was quite a social event, many of the leaders of fashion in the city being present. Two original poems on Shakespearean subjects, written by members of the club, were read and presented to Mrs. Marlowe.

WILLIAM J. O'BRIEN, JR.

BUFFALO.

The week of 6-11 was uneventful at the theatres with the exception of *Surrender*, Augustus Thomas' new play. Mr. Thomas is well remembered here on account of *Alabama*, and much was expected. *Surrender* is another military drama, but has more action and plot than its romantic predecessor. The foundation of the plot is on the theme of the Confederation, the scene being laid at Richmond. The co. is an excellent one and a successful season is deserved. Louis Aldrich as General Colgate, Rose

Evings as Mrs. Colgate appear most prominently in the cast. Channock Ocott, a Buffalo boy, is booked for the Academy next week in *Mavourneen*. Mr. Ocott has many friends in Buffalo, and has not been here in a professional capacity since his minstrel days.

The Star Theatre was dark 6-11, and the Academy had all the patronage. George Monroe in *Aunt Bridget's Baby* is just as fat as ever. His new play is a modification of *Aunt Bridget*, and gives him, if anything, more opportunity than ever to romp and prance about without interfering with the story of the play.

Uncle Dan's, the Messenger from Jarvis Section, presented by Alfred Beverly at the Lyceum, did big business at Manager Edred's home. The production is a good one, and Mr. Beverly looks the part as formidably played by Barney McCauley. The co. is a competent one.

At the Music Theatre Downie and Gallagher's *Minstrels* appeared. The Music is brim full of entertaining novelties, and the works were greatly improved.

At Music Hall W. H. Brennan introduced Paderewski for a second recital, which was well attended by some of Paderewski's fans. In his best mood, and responded to his encores in a liberal manner. After the completion of his programme the audience arose and applauded him so heartily that he supplemented a waltz by Chopin, the audience remaining scattered about the house starting up.

LOUIS BRETT HART.

LOUISVILLE.

Edwin M. Royce's play, *Friends with Selena Fetter* in the principal role drew very large houses at Macanville's. Aside from the interest in the successful play the fact that Louisville is the home of Selena Fetter and that this is her first professional visit since her marriage, attracted many to the performance.

A German magician, assisted by Harry Helm and Miss Florine gave a fine entertainment at the Masonic. A variety of new tricks were performed and the concluding "La Cocoon" was a pleasing diversion. Ramsey Morris' Comedy co. in Joseph finished the week. Euse De Wolfe and artists of equal excellence combined in making the play run successfully.

At the Bijou *The Bottom of the Sea* with its scenic effects and wonderful mechanical contrivances pleased a large number of patrons. Co. good. Thomas E. Sherry, with James Reilly and his clever little boy, Robbie, was the offering at Morris'. Large patronage ruled. *The Dark Side of a Great City* follows.

The Victor Vaudeville co. held forth at the New Buck. In the co. are the Earle Sisters, Master Grapes, Paul Allen, and Antoinette, the serpentine dancer. The co. is a highly amusing affair.

Fanny Davenport will play a return engagement at Macanville's after Lent. Her recent season at the house was a remarkably successful one.

Aristocracy is the next attraction announced at the Auditorium. The sale of season tickets for the Summer season of opera has already commenced, and is progressing favorably. Messrs. Quip and Camp expect the subscription sale upon this account to largely exceed that of last season.

Emil Bourlier, of the Masonic, celebrated his fiftieth birthday during the week. His little brother, Al., of the same house, has not had a birthday for several years.

Ovide Musis comes to the Masonic 13 with a large co. of musicians. It is a return engagement, the first visit having been highly successful. The Elks' social session 6 was largely attended. Zanzic and other visiting professionals assisted, as did Zack Phelps, who is a national character in business.

Letta Merideth, who was here with the May Russell co., announces that she will star next season. Colonel E. J. Hertz, of the Elks, was much interested in Manager Macanville's collection of theatrical photographs, which adorn the walls of the lobby of the theatre. There are many rare pictures in the number, going back to some noted old-timers. The Masonic also has a fine collection—one frame alone of early photographs of Mary Anderson being of especial value because of its scarcity.

CHARLES D. CLARKE.

ST. PAUL.

At the Metropolitan Opera House Rosina Vokes, supported by Felix Borcia and her excellent co., entertained in repertory 6-11, presenting a bouquet of dramatic gems to large and appreciative audiences. The engagement was a success. Theodor Bollmann's German co. produced *Ein Falliment* 5, giving an excellent performance to a large and well pleased audience. George Thatcher and his clever co. in *Tusado* 6-8, opening to a full house and a delighted audience. E. S. Williams' *Herbert* 12-15.

At Litt's Grand Opera House a clever co. presented *A Railroad Ticket* 5-11, opening to S. K. O. The Two Sisters co. 12-15.

At the Olympic Theatre 5-11 the regular co. presented *No Cure No Pay* and *A New Way to Pay Old Debts*, also a good one of specialties, opening to a full house. Louise Atwood in a pleasing vocalist. Leroy Levine is bright and clever in her specialties. New people: William Wale and Hand Hastings in a character sketch. The Professor. Lewis and Paul's Star Artists 12-15.

The Nathan Ford Music Company have erected a fine building for their warerooms, devoting a large portion of the structure to a charming little music hall, seating capacity about 150 persons. There is a really artistic stage, furnished with a large pipe organ and concert grand piano. The Ford Music Hall was formally opened with a concert worthy of the place. Governor Nelson delivered an address of welcome.

The Warde James comb. closed a very successful engagement 1. A taking feature in their admirable production was the beautiful scenic effects presented under the personal direction of Seymour D. Parker, scenic artist.

A more reliable and efficient stage-manager we seldom meet than Robert V. Percy, of the Warde-James comb.

Edythe Chapman made a very favorable impression in her part of the graceful portrayal of Juliet, her first assumption of the role, at the initial performance of the Warde-James comb. in *Romeo and Juliet* 1. An excellent performance throughout, with Mr. Warde as Romeo and Mr. James as Mercutio.

Arthur F. Warde is coming to the front as a manager, and intends taking the Warde-James comb. out on his own account. His first season, under the management of Mr. Wilson, the genial acting manager of Rosina Vokes' co., says that the co. have in rehearsal several new plays that he thinks will be a success.

Blanche Burton, of the Rosina Vokes co., is pretty, graceful, and charmingly attractive in her roles.

GEORGE H. COLGATE.

MINNEAPOLIS.

E. S. Willard made his initial appearance in this city 6 at the Grand Opera House in *The Mid-dleman*. The audience, despite an outside temperature of twenty degrees below zero, taxed the capacity of the house. Mr. Willard as Cyrus Benson was enthusiastically received, a rare compliment from a local audience to a stranger. His work was a revelation in character acting. Marie Burroughs made a sweet Mary Ellen. She is always intelligent and natural. The others were acceptable in their respective roles.

At the Bijou Opera House The Eagle's Nest played to excellent business week of 5. Edwin Arden, in the leading part, made a decided hit. Frank Losee and Marion Elmore, former members of Litt's stock co., were heartily welcomed.

Manager J. Frank Conklin, of the Grand, informed me upon his return from New York, that he had completed arrangements for his annual Summer opera season. Some of the best talent on the operatic stage will be in the co. The engagement will be at the Grand instead of the Lyceum, as heretofore, and will last eight weeks.

Frank Losee and Marion Elmore will appear next season in a revival of *The Roman Rye*, under the direction of W. A. Edwards.

Ed. Price, in advance of Mrs. Leslie Carter, was somewhat shaken up in the wreck of the C. & N. W. river near this city.

Douglas Volk, a prominent artist of this city, has written a play, *A Studio Romance*, which will be produced by local talent at the Lyceum in the near future.

The male members of the Warde-James co. were

entertained by Minneapolis Lodge No. 4, Knights of Pythias, after the performance of 5, at lodge parlors.

Plans are being drawn for a new popular price theatre, to be erected on First Avenue South and Fifth Street's, as soon as the weather permits. W. E. Sterling, ex-manager of the People's, will have charge.

F. C. CAMPBELL.

DETROIT.

Wilson Barrett made his first appearance in this city 6 at the Lyceum Theatre before a large and delighted audience in *Clandon*. During the week *Clandon* was repeated, and *The Fall of Lyons*, *Pharos*, *Ben-Wy-Chew*, and *The Silver King* were presented. Maude Elmore, the leading lady, was satisfactory in every respect, as were the other leading members of the co. Mr. Barrett made a favorable and lasting impression. Week of 12-15, McKee Rankin.

At the Detroit Opera House, Alexander Salvini appeared during 6-11 in a number of his most famous plays, including *The Tetrachs*, *The Three Guardsmen*, and a dramatic version of *Cavalleria*, which, in conjunction with L'Ami Fritz, proved a most enjoyable entertainment. Rheas 12-15.

At Whitney's, Vermona Jarbeau opened 6 in *Starlight*, which was presented the entire week. She was seen here about two years ago in the same play, which, however, has not deteriorated in the least. *The Spider* and *The Fly* 12-15.

In a recent letter mention was made of Fred. Isham being the writer of a new play called *At the Carnival*, which was produced in New York recently with great success. Inadvertently the name of his co-actor, Ed. Whelan, was omitted. Inasmuch as these two young men have worked jointly for the past two or three years on their plays, credit that is due one, the other is certainly entitled to. While not as yet as prominent writers as Erickman-Chatman, the time may come when they will be. This is entirely a matter of conjecture, however, both of them have done good dramatic work on local papers, and each has assisted from time to time George Goodale on the *Free Press*.

The Lyceum Theatre is getting to be a regular Sunday open theatre. Some years ago such an idea would not have been tolerated in Detroit, but time changes all things, and since the first of the year both Whitney's and the Lyceum are giving regular Sunday night performances. It is a question whether the Detroit will soon wheel into line or not.

The most prominent member of Jarbeau's co. is William Sedery, who was formerly an attaché of the Detroit Opera House, where he got a taste for the stage life, and being a possessor of a good voice he had it cultivated, and now does excellent work in his new profession.

While Kneas is filling her engagement at the Detroit, she will give a reading for the benefit of the Protestant orphan Asylum, which promises to be very largely attended.

F. K. SIBBANS.

KANSAS CITY.

Dr. Cupid, Frank Daniel's new play, is the best vehicle for his peculiar style of talent he has ever had, and he appears to better advantage than ever before. Gus Fraley does clever work, and the Daily Sisters dance better than ever. Bessie Sanson did an undressing part well. Business large, and although a blizzard was raging on Monday night, the Coates was well filled. Nanton will be sung by local singers under the direction of Max Deetz 12-15. Charles Jackson in *Lucas* 16-18.

Hopkins' Trans-Oceanics opened to S. K. O. at the Grand 4 and played a week's good business. The clever Frewey headed the programme and was heartily welcomed, but the whole list was good.

Hollis E. Cooley, late treasurer of the Ninth Street Theatre, is managing the co. during Manager Hopkins' absence. *Drums and Shells* 12-15. For on the Bristol, an old time farce, opened 5 to two large houses at the Gildis.

John F. Sherran played the Widow Mack very funny, and a number of good specialties were introduced. Mr. Potter of Texas 12-15.

The Auditorium will have the Nordic Concert co. 27.

The Elks held a social session at their new lodge room 10, at which the ladies were pleasantly entertained. A New York Vaudeville Club. Tracey mourns the loss of \$2,000 invested in Panama Canal stock.

Ben Hollenbeck, a Kansas City tenor, had an ovation recently on his appearance in concert in Italy.

FRANK B. WILCOX.

INDIANAPOLIS.

At the Grand Opera House, Miss Helvett played to splendid houses at advanced prices 6-7. Charles Gardner 9-11; No. Jaska 13-15; Lewis Morrison 20-22; Superba 21-23.

At English's Opera House, Mr. Potter of Texas opened to fairly good business, deserving of a better patronage. Stella Boniface, Cecile James, James Weaver, Jr., and others make up a strong cast, and aided by magnificent scenery and settings give an enjoyable play. *Sweeney-Aldo Minstrels* 9; Count; Fair 10-12; Clara Morris 17-18.

At the Park Theatre, The Fire Patrol opened to packed houses 6-11. Mr. Jackson, Jr., assumed the leading role, being ably assisted by Neil Scully and Gertrude Berkeley. J. H. Wallick 12-15; S. S. Wood 20-25.

At the Empire Theatre, Irwin Brothers' Comedy and Vaudeville co. to fair business 6-11. Victor's Vaudeville co. 12-15; Around the World in Eighty Days 16-18.

Lotte Collins will go out with her own co. next season, presenting her play, *Surprise Party*, so whispered the general manager of the Miss Helvett co.—and apropos of business he stated that the co. played to over \$5,000 last week at one night stands.

Miss Cecile James, of the Mr. Potter of Texas co., is a clever young actress, and is a daughter of Leis James, and seemingly inherits her talents.

Ovide Musis played to 700 people at Tomlinson Hall 7, and 5 was well received.

GUSTAV A. RECKER.

NEW ORLEANS.

Fanny Davenport appeared at the Grand Opera House in *Claypatra* 6-11.

W. S. Cleveland's *Minstrels* are at the Academy of Music and are doing fairly well.

R. E. Graham, in *Larry the Lord*, is at the St. Charles Theatre. This is the second visit of Larry to New Orleans this season. They are playing at popular prices and doing a good business.

Frank Desher, a Opera in repertory of comic English operas is at the Garden District Theatre, and is meeting with some success.

The season of French opera came to a close on 4, but will be prolonged until 15. The different artists have been tendered benefits. *Eclairmonde*, which has never been done in America, will be produced in the near future.

The question as to who shall be the manager of the French Opera House next season is being agitated. There are several candidates in the field: Manager Maugé, the present incumbent; Arthur Durieu, a former manager; Prosper Lamas, a merchant of this city; and Mr. Cazelles, a former opera singer and stage manager in New Orleans. The matter will probably be settled in a few weeks.

LENA C. QUINTERO.

GALVESTON.

Jane, in the care of a clever co., made large audiences boisterously happy 1. Larry the Lord paid a return visit 2 and entertained a fair audience. Several changes have been effected, both in play and cast, a new last here. A Fair Rebel 6-7; James O'Neil in *Fountainbleu* 8-9.

Corah Harris, of the Larry the Lord co., lost her trunk containing her wardrobe at the depot in San Antonio, in consequence of which she was forced to appear in inappropriate attire. Miss Harris has instituted suit against the I and N. R. R. to recover the value of trunk and contents.

C. N. RHODE.

JERSEY CITY.

Effie Elsie, in *Hazel Kirke*, although the play was quite familiar to Jersey City audiences, drew well filled houses at the Academy week of 6-11. The production was as well managed and cast as ever. Effie Elsie's sweet, gentle and unusual strong acting of the title role, and C. W. Coudock's character work are worthy of praise as when they first appeared in this production. Loula Porter was pleasing and clever as Dolly Dutton, and the co.

generally won applause for their work. Robert Cavalier in *Spot McAlister* 12-15.

Popular prices have worked a marked change in the New Opera House. Dockstader's *Minstrels* did an excellent business 6-8. The various specialties were well received. A Society Tramp was produced for the first time in Jersey City 9 before a full house. The business continued large, and it looks very much as though Manager Mullins had made a desirable change. The cast of *A Society Tramp* is generally fair, and in the case of *Kia Valance* worthy of special mention. The play is strong in climax, but is of course melodramatic in substance. Bill's Root 12-15.

L. O. F.

PROVIDENCE.

A Texas Steer was seen at the Providence 6-8 and drew good houses. Abbott and Teal's co. opened 9, presenting *Kathie* for the rest of the week to large and thoroughly appreciative audiences. Rose and Charles Coghlan in *Diplomacy* 12-15.

At Keith's a large and delighted audience was present 6 to welcome Annie Lewis in *A Nutmeg Match*. The piece was received with much enthusiasm, and during the evening a large bouquet of roses was laid upon the footlights for Miss Lewis. The scenic effects are very admirable. Del Puente, the pit-driving scene of the most realistic type. The Dazzler 12-15.

That favorite old-time drama, *Ten Nights in a Bar-Room*, was revived at Lothrop's Museum 9 by the stock co., headed by James K. Keane and Alice Keane. In conjunction with the drama a good specialty bill was given by Ben Kimball, Keating and Ardell, Ben Hunt and wife, and Ward and Cleave. Roland Reed's *Humbly*, by the stock co., will be the attraction 12-15.

C. W. Williams' Big show of Specialties was at the Westminster Theatre 6-8 and drew satisfactory houses. The co. is among the best seen here this season and the specialties introduced are first-class. Rents Sattley co. 12-15.

The second Arion Club Concert, under the direction of Professor Jules Jordan, was given in Infantry Hall 7 before a thoroughly appreciative audience that filled every seat in the hall. The chorus was assisted by Lillian Nordica, soprano; Madame Helen Dudley Campbell, contralto; Signor Elio Campanini, tenor; Signor Giuseppe Del Puente, baritone; Mr. Gardner Lamson, baritone; Mr. W. Fint, basso; Germania Orchestra, and Professor N. B. Sprague, organist.

Iola Pomeroy, better known as Little Sunshine, has been engaged by Manager Lothrop to produce her play, *Little Hurricane*, on his circuit.

Messrs. Macle and Walker are making a very successful tour of the Lothrop circuit.

Stella Chase Ainsworth has rejoined Lothrop's forces.

Frank Dietz, in advance of *Rose and Charles Coghlan*, was here 8.

Tim Murphy and Will H. Bray, of a Texas Steer, were tendered a hearty reception by their many friends here 6.

Mrs. William C. Chase, wife of Manager Chase, fell on the ice on Beacon Avenue 4 and sustained severe injuries about the head and spine. She is confined to the house and improving slowly.

The receipts at Lothrop's Providence Museum week of 20-4 were the largest in the history of the house. There are two reasons for this, viz: Continuous performances daily, and the excellent work done by J. Frank Moore, who is now at the head of that department.

J. R. Lettix, an actor, and recently stage manager with *The Vendetta*, has succeeded N. N. Noyes as assistant treasurer at B. F. Keith's Opera House.

The Providence Press Club is making arrangements for a theatrical entertainment to take place at an early date in the Providence Opera House.

Providence Lodge No. 10, Theatrical Mechanics Association, held its regular meeting Sunday, 5. Joseph R. Thornton of the Providence Opera House, was presented with a gold badge as a prize for selling the largest number of tickets for the Association's benefit given Dec. 18.

George E. Lothrop will leave about March 1 and make a tour of Cuba and Mexico.

George H. Murray, ahead of *The Dazzler*, arrived 8.

At the closing performance of *A Texas Steer* at the Providence 8, Mr. C. L. Warner was presented with a large bouquet of roses from his friends, C. H. Harter, Dr. Lomeigan, and George Turner.

HOWARD C. RIPLEY.

DENVER.

The Baroness Blanc began her engagement at the Broadway 7. The debut in Denver was all that could be desired, so far as the audience was concerned, and the presentation of the play itself was highly satisfactory, in fact, strong in places.

Charles Frohman's comedians were at the Taber week of 6-11 in three different bills. They did a large business, and, of course, presented the comedies in a fine manner, though there have been cos. with the Frohman trade-mark a little more even. Frana Daniels 12-15.

Lynwood, with E. H. Tucker and the stock co., was the bill at the New People's. There was the usual variety bill also.

The last Lothrop concert was especially entertaining on account of a new quartette composed by Professor Housley, who is the associate of Stanley Wood in writing *Brittle Silver* soon to be produced in Chicago. Mr. Lothrop said the music was of the best that his musicians had rehearsed. The concert was largely attended.

The Baroness Blanc arrived two days before she began her engagement, and attended the military ball, which took place at the Broadway 6.

W. J. Bomes was recently at the Oxford. A local paper says he is an applicant for a position under the Cleveland administration, probably United States Marshalship of Utah.

The Alhamora reopens March 5 with a stock co., which will play all sorts of things barring opera. That has been tried and found wanting. There are some alterations in progress at this place. A balcony is being put in, and the seats toward Mr. Stearns will continue as manager. He is now in Chicago.

Another Sunday night has passed with no excitement from a turbulent police interfering with amusement business. The Hungarian concert attracted the usual throng at the Taber, and the New People's doors were open.

The Elks gave their annual ball 8, and it was the usual success from a monetary view.

W. P. PEARSON.

AND HIS OWN ADDRESSABLE CO. IN THE LATEST COUNTRY SIZE 150.

MR. FRANK CUSSELL, Business Manager.

A LAUGH FROM RISE TO FALL OF CURTAIN.

SLAVOVA

ARKANSAS

CALIFORNIA

COLORADO.

CONNECTICUT.

DELAWARE

FLORIDA

GEORGIA

ILLINOIS

INDIANA

IOWA

KANSAS

LOUISIANA

Country Cousin 6; poor house; performance satisfactory. During the fourth act Mr. Jones presented to Mr. Young a richly chased gold headed cane, on

[CONTINUED ON PAGE 23]

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1894.)

THE ORGANS OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents per column. Quarter-page, \$1.00; Half-page, \$1.50; One page, \$2.00.
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NEW YORK, - - FEBRUARY 15, 1903

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—NINETY DAYS, 9 P. M.
CASINO—THE FENCING MASTER, 9:15 P. M.
EMPIRE—THE GIRL I LEFT BEHIND ME, 9:15 P. M.
GRAND OPERA HOUSE—THE LOST PARADISE, 9:15 P. M.
HARRISON'S—MELISSA GUARD'S FALL, 9 P. M.
JACOB'S—ONE OF THE BRAVEST, 9:15 P. M.
KERNAN'S—FRIEND FRITZ, 9 P. M.
KOSTER AND BIAL'S—VARIETY AND COMEDY.
KOSTER—AMERICAN ROAD, 9:15 P. M.
KOSTER—UNCLE TOM'S CABIN, 9 P. M.
KOSTER—LADY WINDHAM'S FAN, 9:15 P. M.
KOSTER—A FLAG OF TRUCE, 9 P. M.
KOSTER—ON PRODIGY, 9:15 P. M.
KOSTER—VARIETY, 9 P. M.
KOSTER—GLORIA, 9:15 P. M.

BROOKLYN.

ARTISTON—BLUE JEANS.
BROADWAY—THE OUTRIDER.
COLUMBIA—DANCE IN THE WOOD.
GRAND OPERA HOUSE—LAW DOCKSTEAD'S MINSTRELS.
KOSTER—SING.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above most and the paper is still growing. There is nothing, too, like striving to be fair, clean, independent and able in journalism and living the work."—*Atlantic Journal*.

DRAMATIC "JOURNALISM."

THESE are types of newspapers, as there are types of men, that are as interesting in study of the general economy for their sinister or worthless characteristics as other types are for their values.

One so-called dramatic "journal" of poly-chromatic pretensions in this city is a thing of interest because it is literally nondescript.

As an example of grotesquely arrested development after a perhaps legitimate—but remote—intention, it is unique.

It is neither a circus poster—as an occasional glance would suggest—nor a newspaper of the theatre—as a very superficial examination beneath its exterior chrome will reveal.

This is the dramatic "journal" that omits from week to week all mention of the performances of the greatest actress that has ever visited this continent. It pursues the same policy now that led it some time ago to give twenty lines to the production of *Garden by Lawrence Barrett* at the Broadway Theatre, while it devoted in the same issue several columns, with cuts, to *A Straight Tip*.

PROJECTS for new theatres are made public from time to time, and several new theatres are either building or assured in this city. There is no metropolis that already has so many and such beautiful houses of amusement as New York, and yet it may be said that the right kind of theatres in the right locations with the right plays will always pay here. Speed amusement!

IT has been said that society, after applauding skirt-dancers, Spanish dancers, and other eccentric performers and enter-

taining them, set about to imitate for select audiences on special occasions solely within the ken of the four hundred. As the Vaudeville Club is an exclusive institution, is it not fair to presume that its members are now simply taking lessons from its paid entertainers with a view to future exploits of its own within its own charmed—and no doubt charming—circle?

THE contention in some quarters that paresis is endemic among actors is as legitimate and logical as the statement that poverty is an epidemic because many persons suffer from it.

PERSONAL.

PAD.—Paderewski is an accomplished performer on the harp.

HAYNES.—Mina Gale-Haynes has announced that she will retire from the stage after this season. Rumors to this effect were current before her announcement. She has acted since 1885, when she first appeared in the Booth-Barrett company, of which she finally became leading lady.

ACRES.—Agnes Acres, for several years a member of the Boston Museum company, who has been playing this season with Lewis Morrison, is announced to marry Barton Pickering Jenks. She will retire from the stage. Miss Acres is a sister of Miriam O'Leary.

McKAY.—Frederic Edward McKay, of THE MIRROR staff, had an interesting letter in the *Hartford Post* of Feb. 7 on the subject of the Theatre of Arts and Letters.

FROHMAN.—Daniel Frohman, who returned from Savannah a fortnight ago, has been quite ill since then, and in consequence has been unable to be at his office.

DENNING.—Dorothy Denning has been rehearsing daily the electric dance she will introduce at Koster and Bial's. It is unique and effective.

DOUGLASS.—Byron Douglass' performance of the young American in *Ninety Days* at the Broadway Theatre makes the third character he has originated this season. In each case he has been especially successful.

DUFF.—James C. Duff promises several delightful surprises when he announces the principals of the cast of his opera company that is to follow *The Fencing Master* at the Casino.

BOND.—Frederick Bond has rented G. W. Presbury's house in Harlem for the rest of the season. Mr. Bond is on tour with the Aristocracy company, but his pretty wife will keep house.

DeKoven.—Reginald DeKoven has secured a release from his contract to compose a comic opera for De Wolf Hopper.

De Mille.—It is a curious fact in connection with the sudden death of Henry C. De Mille that he contracted his fatal illness at the first night of *The Girl I Left Behind Me*, the first collaboration by his old dramatic partner, David Belasco, since the end of their co-working.

McNALLY.—The Philadelphia *Item* says: "The part of Bessie Barton in *Woman Against Woman* calls for the exercise of great emotional power and Fanny McIntyre proved herself thoroughly well fitted to the part. Her work is marked by a conscientious fidelity to detail."

ATWELL.—The Boston *Globe*, in commenting on the performance of Grace Atwell in *The Irish Statesman*, remarks: "Miss Atwell as Lucy Lovelace, is bewitching enough to make more than an Irishman audacious."

HANLEY.—Lawrence Hanley, the actor, seen last in E. J. Henley's company, is taking the Keely cure at White Plains.

JEFFERSON.—Joseph Jefferson is revising the old play, *The Contract*, for special production by the Theatre of Arts and Letters.

HUMPHREYS.—Nina Bertini has decided to adopt her family name in public, and she will be known hereafter as Nina Bertini Humphreys. "I am continually mixed up with other members of the profession—Nina Bartolini, Jennie Bartine, Laura Bellini, etc., are often mistaken for me and vice versa. Hence Humphreys."

McAULEY.—Rachel McAuley is taking an active and prominent part in the new organization of the Professional Woman's League, of whose executive committee she is the chairman. Mrs. McAuley, who has always been an honor to the stage both as actress and woman, is a source of great help to the philanthropic objects that enlist her sympathies and services.

BIAL.—Manager Albert Bial, of Koster and Bial, has gone to Paris to close contracts for novelties to be seen here during the Spring and Summer. During his absence he will visit all the leading vaudeville and music halls on the continent, and before his return he will go to St. Petersburg and Constantinople.

OBERLE.—Mr. Oberle, who was sent abroad by Charles Frohman to stage *The Lost Paradise* at the Adelphi, in London, exhibits a handsome silver cigar case given to him by the Messrs. Gatti on the eve of his return to this country.

De BELLEVILLE.—Mrs. Frederic DeBelleville is seriously ill in this city.

YEAMANS.—It has been reported about town that Jennie Yeamans is writing the theatrical column in the evening *Sun*. The report has no foundation in fact.

ABBEY.—Mrs. Henry E. Abbey who slipped on the ice and injured her ankle severely a fortnight ago is in her usual health.

VERONA.—Irene Verona is singing the part of Pluto in *Orpheus* at Koster and Bial's. Twelve years ago she was Eurydice in the same operetta at the Bijou.

HOWARD.—Bronson Howard has gone to the Sandwich Islands. Is that to be the scene of his next play?

FREDERICK PAULDING.

In 1888 THE MIRROR spoke of Frederick Paulding as "a young actor equipped for a distinguished histrionic career, with talent, knowledge, the artistic temperament and personal grace," and it was then said of him that "beginning ambitiously, maintaining a praiseworthy fixity of purpose, and doing everything assigned to him to do in an earnest, caretaking, thoughtful manner, Mr. Paulding has, not without many struggles and in the face of powerful obstacles and persistent opposition from certain inimical sources, literally compelled recognition and commendation by the sheer force of merit coupled with the steadily increasing excellence of his work." All this may now be repeated. The early recognition was warranted and the above prophecy has been verified. Mr. Paulding has steadily advanced in his art and has as steadily won the rewards of good work. From the romantic roles of *Romeo*, *Claude Melnotte*, *Orlando* and the like to his finished and feeling effort with the famous *Jefferson-Florence* company; from his earnest and effective Philip Herne to his conscientious experience with *The Struggle of Life*, he has always verified what was said and expected of him. Mr. Paulding has this season distinguished himself in *Thomas W. Keene's* company, in which he is playing the leading supporting roles to acceptance everywhere. He has attracted favorable attention in everything he has attempted and he is as progressive and ambitious to-day as he was when the words above quoted were written.

THE TAVARY OPERA COMPANY.

Arrangements have been made with Madame Marie Tavary to tour the country at the head of a grand English opera company, beginning about Sept. 15, 1903. Grand English opera has not been heard in many of the larger cities in several years, and there can be no doubt that the public will patronize it generously under the right auspices. Marie Tavary has been acknowledged by the press and public to be one of the best prima donnas ever heard in this country. She is eminently fit to head a company of this kind. Although she is most effective in dramatic singing, she is very successful in the more lyric roles. For the past two seasons she has been the leading singer at the Seidl, Damrosch and Nikisch concerts, and thus has newly established herself. The Tavary Opera company will begin its season with a well-prepared repertoire embracing the most popular operas, such as *Faust*, *Trovatore*, *Martha*, *The Bohemian Girl*, *Maritana*, *Carmen*, *Nigron*, *Cavalleria Rusticana*, and also *Lohengrin* and *Tannhauser*, and with an excellent company, comprising some of the best artists now in this country, as well as a good chorus and fine orchestra. The enterprise will be under the direction of Henry Wolfsohn.

TRYING TO SAVE THE OPERA HOUSE.

A committee appointed by the Metropolitan Opera House stockholders has been at work to find means for protecting the interests of stockholders and if possible for rebuilding the Opera House. Henry Clews, J. Pierpont Morgan, and Charles Lanier drafted and sent to stockholders a circular setting forth the details of the scheme proposed. It was hoped to find thirty-four stockholders to join in subscribing \$1,750,000 needed, and if the house is rebuilt on this plan, there will be thirty-four first-tier boxes for the thirty-four subscribers. The property will be sold at auction to-day (Tuesday). At last accounts the preservation plan promised to succeed. On Saturday John Jacob Astor, W. K. Vanderbilt, Cornelius Vanderbilt, C. P. Huntington, J. Pierpont Morgan, George Henry Warren, J. Hood Wright, W. D. Sloane, Levi P. Morton, H. McK. Twombly, Edward Cooper, J. C. Parish, W. C. Whitney, and Abram R. Van Ness had taken boxes.

CARLETON'S BEST OF HONOR.

Charles Abbott has secured a new play by Henry Guy Carleton. "It is called *A Debt of Honor*," said Mr. Abbott yesterday. "The scenes are laid in New York and the interest is local and contemporaneous. While it resembles neither *Aristocracy* nor *The Henrietta* I should describe it as belonging to the same class. Mr. Teal will not be interested with me in the production. It is my individual speculation. I shall produce *A Debt of Honor* tentatively in some city during the Spring." Mr. Abbott has grown a Vandylke beard lately, which gives him a close resemblance to a Parisian boulevardier.

Good open time at Pythian Opera House, Jackson, Tenn., for first-class attractions from March 13 to May 15.

SIOUX CITY'S MANAGER.



E. L. Webster.

Above is a picture of E. L. Webster, manager of the Peavey Grand Opera House at Sioux City, Ia. This is one of the finest theatres in the new West, and Mr. Webster is one of the most popular managers in that part of the country. The Peavey Grand was leased by Mr. Webster on June 1, 1897, and its first season under him proved to be the most successful the house had ever known. Sioux City is one of the best theatrical towns in the West, and Mr. Webster has by his enterprise and good judgment developed a first-class patronage. He spends his Summers in New York, but in the regular season personally directs the details of his business in Sioux City, including a bill-posting business and a booking department. He has exclusive bookings for the Black Hills Circuit, and an arrangement with Sioux Falls, Mankato, Le Mars, Cherokee and Storm Lake. Although he has been in the business less than two years, Mr. Webster has gained a large acquaintance, a host of friends, and the reputation of great business activity.

AN AMBITIOUS PROJECT.

It is said that Henry E. Schwartz, for years connected with the Central Lithographing and Engraving Company, having recently inherited a large fortune by the death of his father, a wealthy Austrian brewer, intends to embody a long thought-of plan by erecting a theatre at Third Avenue and Fifty-eighth Street, most of the land for which he is reported to have already secured. It is intended that the new theatre shall be fire-proof, with a seating capacity of about 2,000. One of its novel features will be an all-the-year root-garden, which will be covered with glass in winter. In the basement it is designed to have a beer tunnel modeled after those in Berlin. The architectural style will be the Spanish Renaissance, and the material stone with trimmings of glazed and colored bricks. The front of the building will be devoted to offices. The reported intention is to have the theatre ready for occupancy by the middle of next October.

FRANK DANIELS SURPRISED.

At Evansville, Ind., the other day, Frank Daniels, smoking an English bulldog pipe and arrayed in a long, dark grey overcoat of sporting cut, stood outside of a second-hand clothing store looking with amused astonishment upon the dummies for the display of garments that filled the sidewalk. There were effigies of Cleveland, Harrison, Blaine, Sitting Bull, and other personages of note adorned in clothing of all cuts but those dictated by present fashions, and Daniels stood speechless contemplating the show. He was at last aroused from inactivity by chuckles and a loud guffaw behind him. Turning he saw a colored lad in contortions of merriment. "What's up?" asked the comedian. "W'y," replied the boy, "I I hadn't seen de smoke in yo' pipe, I'd a t'ought yo' wuz one ob dem!" And he pointed at the dummies, and again exploded.

A SERIES OF MISFORTUNES.

A series of strange mishaps betell the In-cog company at Leadville recently. First they were snowed in within a few miles of the town, and missed a performance. Then one of the horses—a white one—attached to the bus that took them from the station, dropped dead immediately after they were deposited at the hotel. One of the male members of the company was assigned to a room numbered thirteen at the hotel, but he refused to occupy it. Miss Haslein, the leading lady, in a spirit of bravado, took the room and defied the fates. The next night, after the performance, she was taken suddenly ill and dropped in a faint on the street. Medical aid was summoned, and she was enabled to go on with the company, but every one was still ill at ease.

WANG'S FUTURE.

THE MIRROR was in error last week regarding the future of Wang. The facts of the case are De Wolf Hopper's lease of the opera will expire by limitation. The owners have arranged for its future production with the well-known manager, D. W. Truss, who intends to send it out next season in fine shape, with entirely new scenery, wardrobe and effects. Mr. Truss is at present busily engaged in backing Wang in the principal cities. Edwin Stevens will appear as the eminent Regent.

THE NEWS BY WIRE

From Correspondents in Dramatic Centres of the Union.

SNOW, SLEET, RAIN

Nevertheless Last Night's Receipts Were not Much Diminished.

ACTORS, MANAGERS, PLAYS

Their activities and movements throughout the last week and the latest facts and gossip about the drama in New York, Boston, Philadelphia, and other cities.

(Special to The Mirror.)

Boston, Feb. 13, 1893.

This is a dreadful night for theatregoing, but in spite of the storm there is a good house at the Museum.

At nearly every house in town last week's attraction is continued for another week. The principal exception is the Museum where The Parvenu was presented to-night for a single week.

Marie Burriss, as usual, was charming, and took the honors of the performance by her impersonation of Gwendolyn Pettigrew. Mary Hampton was capital as Mary Ledger, and Fanny Addison was exceedingly good as Lady Pettigrew. George Wilson, Robert Edson and Alfred Red-on divided the honors with the ladies.

For the patrons of the Grand Opera House a novelty was presented in The Operator, a new play, that served to introduce the twin stars Willard and William Newell, to a Boston audience.

Everything in the piece met with approval from a large audience. The company was equal to all demands.

If history repeats itself the Bowdoin Square will be completely packed at every performance of A Nutmeg Match this week. This attraction played to a phenomenal business at this house a few weeks ago.

Last night Annie Lewis repeated the hit made by her at the earlier engagement, and others of the company duplicated individual successes.

This is the third and last week of John Drew's highly successful engagement at the Hollis Street. If one has any doubt of the wisdom of Mr. Drew in leaving a stock company to become a star, he has only to go to the Hollis Street to see the packed houses and to witness the ovation which Mr. Drew receives nightly.

Another engagement that concludes this week is that of Francis Wilson at the Globe. This, too, has been an extremely successful one and The Lion Tamer has proved a worthy successor to The Orlan and The Merry Monarch. Ali Baba comes on Monday for three weeks.

At the Boston no change will be made for another week after this. The Country Circus is repeating its success of last season. The New South is underlined for next week.

Every person that has seen The County Fair, as given at the Tremont, pronounces it the best production of that popular play that has been seen in Boston. Neil Burgess is certainly drollier than ever, Annie Blanche more dainty, while the wildest enthusiasm is caused when the seven horses appear in the race scene.

Rice's Surprise Party should settle down as a permanent Boston attraction judging from the succession of large houses attracted no matter in what theatre the company appears. To-night Herbert O. Johnson sang the part of Columbus, and a new setting for the second act was introduced.

A Temperance Town remains at the Park. The Clementine Case is acted this week at the Palace, with Eva Taylor as Iva.

Colonel Sellers is the bill at the Grand Museum, Charles Burnham playing the title role.

Return engagements are being played this week by George Dixon's Specialty company at the Howard Athenaeum, and the Early Birds at the Lyceum.

The Sphinx, last Spring's success with the Hasty Pudding Club, is to be given by a professional company soon. Frank P. Blair, who directed the performances given by the Harvard boys, is now engaging the company.

Since Francis Wilson came here he has added to his private library, and many of his friends helped to swell his collection of valuable books on the occasion of his birthday, last week.

After the convention of the Massachusetts Press Association last week, the members attended the performance of The Country Circus at Manager Tompkins' guests.

One of the most effective things in Good-Bye at the Museum was the organ playing in the third act. This was done by W. E. McQuinn, the popular cornet soloist of the theatre orchestra, who is a very versatile musician, playing with equal success upon cornet, piano, or organ.

Boston had its share of theatrical lawsuits

last week. First E. H. Ludlow sued Hoyt and Thomas for \$1,400 for fourteen weeks' salary as manager of the Brass Monkey company in 1890-91, from which position he was discharged on the ground that he did not attend to his duties and that he was abusive towards them. This case was decided in favor of the defendants, but before the decision had been reached Hoyt had Ludlow arrested in an action of contract, the charge being that he had taken funds belonging to Hoyt while employed by him in a managerial capacity, and that he was intending to leave the state. Ludlow's counsel demanded a hearing, and convinced the judge that his client should be released. Then Ludlow began suit against Hoyt for \$10,000 for illegal arrest.

To complete the litigation of the week David Henderson brought suit against Eugene Tompkins to have him restrained from introducing the song "I Wonder if Dreams Come True" in The Babes in the Wood. The song is introduced in Ali Baba, the copyright on which, so Henderson claims, is infringed by introducing the song in a similar piece.

The latest school for acting to be started in this city has for its principal teachers a young man who has played small parts at the Museum and a girl who was one of the "extras" in The County Fair at the Park last season and who appeared "for one night only" in the principal part at a performance at the Dudley Street Opera House last Spring.

W. D. Howells has written to R. M. Field congratulating him upon securing Shore Acres for the Museum, and making the prophecy that its success would be as marked as that of The Old Homestead or The County Fair. The rehearsals are progressing finely under direction of James A. Herne, the author, who is to play Uncle Nat. The Museum company is still further strengthened for the production by the engagement of William Morris.

Every company playing in Boston will be represented at the George W. Howard testimonial at the Boston on Wednesday. The minstrel first part will have Neil Burgess, as interlocutor; George W. Wilson, as tambor; and George Richards, as bones. Andy Leavitt, the veteran minstrel, will also appear in this part, which will mark the fiftieth anniversary of minstrelsy in America. William Seymour will be in charge of the stage. Edwin Booth has sent his cheque for \$100, and another veteran to send a sum of money in addition to buying a seat is Joseph Proctor, who is now in his seventy-seventh year.

At the testimonial to James S. Moffitt to be given at the Columbia on March 2, The Comanches will be given, in addition to an act from 1892 and scenes from Evangeline.

Liam Dorell will be surrounded by worthy associates when she appears at the Boston in grand opera. Among the engagements which have been made are Louise Natalie, Lizzie McNeill-Vetta, M. Guille, J. C. Bartlett and W. H. Clarke. Such an ensemble as this cannot fail to make a successful season. Among the works to be given are The Bohemian Girl, Mignon, in which Miss Dorell made a hit at the Bowdoin Square last Spring, and Faust, in which she will sing Marguerite for the first time.

Chickering Hall has been packed at each performance of the return engagement of George Grossmith. Boston society seems to enjoy immensely his Society up to Date.

Light opera lovers will flock to the Grand Opera House next week to see the eight popular works to be given by the Wilbur Opera company.

It is safe to say that Boston will be well represented at Taunton at the opening of the new Taunton Opera House, under the management of Rich and Jordan. Everybody wishes Charles J. Rich success in his new venture.

The 200th performance of 1892 occurs at the Columbia on Wednesday, when an edition of the gems of the work is to be presented as a souvenir.

The Leavenworth Case is being rehearsed at the Boston, preparatory to its production at New Bedford on the 27th, by Frank Carlos Griffith's company. Arthur Falkland-Buchanan is a recent engagement.

John T. Braham, the popular leader of the orchestra at the Park, is to have a benefit concert on March 5.

Annie M. Clarke has been the recipient of hosts of congratulations since it was announced that she was to play at the Grand Opera House this season and next. It is safe to predict that the house will not be half large enough to hold all those who will wish to welcome this popular actress back to Boston.

JAY B. BENTON.

ST. LOUIS.

Good Shows Great The Grand of Society. The Ensign, Faust, The Jack, and Other Attractions.

(Special to The Mirror.)

St. Louis, Feb. 13, 1893.

The Crust of Society opened at the Grand Opera House last night to a large audience.

To-night's audience was large, owing to the hit made by the strong company. The play is beautifully set and handsomely dressed.

Gus Heege made a decided hit in Von Vonsen last week. Sadie Connelly divided the honors with him.

The Ensign opened at the Olympic Theatre last night. It is given by a big company, with extraordinary scenic and mechanical effects. To-night is a benefit performance for Treasurer Bud Nantz, of the Olympic Theatre. The house was packed.

J. K. Emmet in Fritz in Ireland last week did a good business.

Lewis Morrison appeared at the Hagan in Faust last night. Two of the leading features are the Nuremberg Cathedral choir and the Broken scene.

Morrison's audience to-night was very large.

Joseph Murphy did a fine business at the same house last week.

Walter Sanford's My Jack opened at Pope's Theatre at yesterday's matinee with a strong cast.

The production is meritorious, and the audience to-night was large.

The Danger Signal opened at a matinee at Havlin's Theatre yesterday. It is a startling drama with novel features.

May Russell opened at the Standard Theatre at a matinee yesterday in burlesque.

The Strange Family closed here Saturday night, and the members left for Chicago last night. Salaries, it is understood, have been paid in full.

Lizzie Williams, who was the sorbette in the Under Ground company is now playing with the Forty Thieves company. She is a St. Louis girl, and lately went on the stage.

Peter White left Paul Kanwar last week, and is here for a few days at his home. He leaves for New York to-morrow.

Richard H. Hollywood joined the Von Vonsen company last week, taking the place of Frankie Jones.

John Williams, of the Hole in the Ground, was quite ill while here, and was out of the cast several days.

The announcement of the death of Mittens Willett last Friday has caused much sorrow among her many St. Louis friends. She was very popular here.

W. C. HOWLAND.

PHILADELPHIA.

A Manager's Tail-The Trouble with Stage Hands-Attractions of the Night and Week.

(Special to The Mirror.)

Philadelphia, Feb. 13, 1893.

This is another night of extremely bad weather, but business is generally good.

Manager Bradenburgh, of the People's, today brought suit against the owner of that theatre for \$625, half of the amount expended in making the house fireproof, which the owner is alleged to have agreed to pay.

William A. Brady's Western stars, Joseph Grismer and Phoebe Davies, opened to-night at the Walnut, presenting The New South. The house was large, and the play made an unmistakable impression. The company is good. Donnelly and Grand follow on Feb. 20.

A large number of Annie Pixley's admirers were on hand at the Park to-night to pass judgment on Miss Rhyne of Duluth. Many specialties are interspersed, and the entertainment as a whole was evidently satisfying. Roland Reed comes for his annual engagement next Monday night, opening with Innocent as a Lamb.

Ali Baba has created more of a stir since its coming than any of its resplendent predecessors. The Opera House cannot contain the crowds and the engagement could be profitably prolonged for a month. Eddie Foy and Louise Eissing, both natives of Philadelphia, with scores of friends here, achieve fresh success in the prominent parts. Stuart Robson comes with Married Life next Monday.

Eugene Tompkins brings his Babes in the Woods to the Academy next Monday for three weeks.

Jane has renewed last season's success here at the Chestnut. Cyril Tyler, the boy soprano, joined the company to-night and will remain with them for the rest of the Philadelphia engagement. Next week the first act of All the Comforts of Home will replace Chums as the curtain raiser. The Fencing Master follows on Feb. 27 for three weeks.

The Empire had a house full to-night, when J. K. Murray made his stellar bow in this city. Glen-da-Lough appeared to please, if applause counts. Venerable Prof. Crouch wielded the lion during the rendition of his beautiful "Mavourneen." Annie Lewis in the Nutmeg Match follows on Feb. 20.

Sol Smith Russell and his Peaceful Valley have made new friends at the Broad. The local management announce that they have booked Mr. Russell for four weeks next season. E. H. Sothorn with Captain Lettarblair next Monday.

Two Irish dramas in one week, and both first-class at that, is more than Philadelphia is accustomed to, but both won approval to-night. Carroll Johnson, with The Irish Statesman, appeared to a big house at the National, and will, doubtless, draw well during the week. Fitzgerald Murphy, the clever young author, was here last week, and accomplished wonders in booming his star. The Dark Secret follows.

The Span of Life is in for another record, breaking week. To-night, at the People's, the breathing room was at a premium. Killarney next Monday.

A Barrel of Money is the attraction at Forepaugh's. Current Cash next week, with Alice Fisher, Charles Erin Verner, and Fanny McIntyre in the cast.

Openings at the other houses to-night: Hyde's Comedians at the Arch; "King" Kelly and the London Gaiety Girls at the Lyceum; Cannon Ball Express at the Kensington; The Boy Scout at the Standard; La Perichole, a big variety bill and the usual crowd at the Bijou and new features at Carn-cross and the Winter Circus.

The Theatrical Mechanics' Association celebrated its tenth anniversary last night with a banquet, which was largely attended. C. S. Canby resigned the treasurership of the Walnut last week and went to the Opera House. R. G. Allison has been appointed to fill the vacancy.

The new Gaiety and Star is booked to open next Monday if completed. It is but a small house but will be a beauty. Raymond Hitchcock and Ethel Vincent will be the leading members of the opera company.

James McCann, the young scenic artist

late with the French Folly company, die last week and was buried from the home of his parents here.

John T. Kelly was ill all last week with bronchitis, and did not appear in McFee of Dublin at the Empire. His son, Harry Kelly, played his part, and with success nothing short of phenomenal.

Sam Sanford's benefit takes place at the Opera House next Wednesday afternoon. The advance sale is heavy, and success is assured.

The strike of the stage hands last week has caused a great amount of talk in theatrical circles. J. Fred Zimmerman, C. A. Bradenburgh, and William J. Gilmore signed the scale, but the other managers refuse to do so, and have filled the strikers' places with non-union men. Managers George Holland and John L. Carncross had been paying the union rate, and there is no trouble in their houses. Both sides assert that they will remain firm.

JOHN N. CAVANACH.

CHICAGO.

The Spectator to Try New Opera-William Barrett-Fuller Page John Gordon Vokes.

(Special to The Mirror.)

Chicago, Feb. 13, 1893.

The Columbia, Schiller, and McVicker have attractions new to Chicago this week.

The tremendous business of the Bostonian attests their great popularity. The house is nearly sold out for the whole of this week.

The Bostonians will produce at the Columbia on Thursday The Ogalallas, by Young E. Allison and Henry Walter, playing it one time only. It is highly praised.

McVicker's is being crowded nightly to the doors, fashion turning out to witness the performances of Wilson Barrett. His repertoire consists of Hamlet, The Lady of Lyons, and the first presentation here of Pharaoh. He has an exceptionally strong company.

A large and enthusiastic audience at the Schiller this evening enjoyed Augustus Thomas' Surrender. The play is mounted handsomely.

The second week of De Wolf Hopper in Wang commenced at the Grand Opera House yesterday before a packed house. Standing room is in demand after eight o'clock. Last Friday evening was called Sheridan Club night, and the members of that organization attended in a large number. Next Friday the Chicago Hussars will attend in full uniform.

Rosina Vokes opened to-night at Hooley's in A Game of Cards, The Circus Rider, and My Lord in Livery, before an audience that tested the house's capacity. Miss Ffolliott Paget joined Miss Vokes' company here, as did also Mr. Kendall Weston, of this city. Another addition made a short time ago is Ernest Elton. The sale of seats is encouraging for the rest of the week.

August Junkerman, in repertoire, still holds the attention of Chicago Germans at the Chicago Opera House.

Tuxedo entertains the patrons of the Haymarket, and an immense business is going to be done from present appearances.

The Windsor has Charles A. Gardner in Fatherland, doing a prosperous business.

Haverly's Casino continues to be crowded. The minstrel company keeps up its originality, and something new is put on every week.

John L. Sullivan is at Havlin's this week. His endeavors are meeting with pecuniary success.

The Fast Mail holds the audiences at the Clark Street Theatre spellbound every night. At the Alabama, Skipped by the Light of the Moon is doing a fair business.

Oliver Byron is at the Academy of Music, opening yesterday to packed houses.

David Henderson has re-engaged W. H. Batchelor as musical director of the American Extravaganza company.

Manager Anson Temple, of the Schiller Theatre, is ill.

The Dramatic Agents' Protective Association was incorporated at the State capital last week. Arthur Cambridge, of Chicago, is at the head of the organization. When an actor is found to be untrustworthy he will be posted at the agencies.

A new play by Hart Conway, entitled An Innocent Impulse, was produced at the Schiller Theatre Thursday afternoon last, under Mr. Conway's direction, by a cast of amateurs who acquitted themselves creditably. The cast included Edward Everett, Wallace Wilson, E. M. Stedman, Miss Sophia Liven, Kate Crawford, and Juliette Downs, Mr. Conway appearing in the leading role. The play is in some parts clever and original, but lacks action. The characters are well drawn and the lines are brightly written on the whole.

LYSTER J. CHAMBERS.

CINCINNATI.

Willard, Superba, Friends, The Five Patrol, and Other Attractions - Brown Howard Stage on Route.

(Special to The Mirror.)

Cincinnati, Feb. 13, 1893.

The management of the Walnut gave a Sunday performance with the Hanlons' spectacle, Superba, as the attraction to a splendid house. The piece is most attractive, and is mounted with that elaborate care that characterizes all of Hanlons' productions. Manager Havlin is assured of another winning week. Clara Morris next week.

Friends, Edwin Milton Royle's play, attracted an enthusiastic audience at the Grand to-night on the occasion of its first Cincinnati presentation. The author-actor and his clever wife (Selena Fetter) came in for deserved recognition. Lucius Henderson, Theo. Hamilton, C. A. Handysides, Arthur

S. Ross, and E. D. Lyons in the more important roles furnished Mr. Royle first-class support, and the management staged the piece well.

F. S. Willard opened at the Pike to-night in *The Professor's Love Story* to one of the largest and most appreciative audiences of the season. His support was excellent. During the week Willard will play in *Judah, The Middleman*, *A Fool's Paradise* and *John Needham's Double*.

The *Fire Patrol* was given at Heuck's yesterday and was witnessed by a splendid audience. The scene of the interior of a gold stamp mill in Deadwood was a feature. Manager Baker staged the piece in good style. Next week, *The Messenger* from Jarvis Section.

At Havlin's yesterday the Howard Athenaeum company presented an excellent vaudeville entertainment and packed that cozy little house at both matinee and evening performances. Next attraction, *After Dark*.

At the Fountain yesterday Sam Jack introduced his burlesquers in *The Forty Thieves* with satisfactory pecuniary results. Thomas E. Shea is next week's attraction.

Killarney and the Rhine, the attraction at Harris' for the current week, opened yesterday with excellent results pecuniarily, the house being packed. The play was handsomely staged and satisfactorily cast, the performance of James Ryan, J. E. Toole, John Cronan, and Minnie Jarbon in the more important roles being notably good. *Cruis-keen Lawn* next week.

Jack McAuliffe and his specialty company yesterday began a week's engagement at the People's to a crowd. Next attraction, *Sam Devore's company*.

Manager John Robinson, of circus fame, last Wednesday started to a local journalist: "Oh, the circus will have to go out. I had made up my mind to quit, but concluded it was a shame to allow the name of Robinson to die out so I am going to start my son, Jack, out with it. Father did the same for me and it is nothing more than right that I follow suit. The show will be just as big as ever."

Horace Mitchell, who played the leading role in *The Burglar* last night at the Fountain Square, is an ex-Cincinnati and a nephew of Dr. Giles Mitchell, a prominent M. D.

Bronson Howard occupied a box at the Grand Thursday night and watched the performance of *Aristocracy* with interest.

The Elks' benefit at Heuck's Saturday was a success.

Haines and Vicocq, song and dance artists, will, it is said, shortly dissolve partnership. James McDonough.

CLEVELAND.

The Mirror at the Lyceum City—
entertained—improvement
of the Lyceum.

(Special to The Mirror.)

Cleveland, Feb. 13, 1893.

Effie Ellsler's return to the city of her activity is always considered one of the events of the season. Miss Ellsler, supported by the best company she has ever brought here, opened at the Lyceum to-night to a packed house in the familiar *Hazel Kruke*. Miss Ellsler's *Hazel* is too well-known to require any further commendation, as is also the *Dunstan* of C. W. Coudock.

Paul Kauvar did very well at the Lyceum. Mildred Holland's *Diane* was the only noteworthy feature of the performance.

Barney Ferguson, with an excellent support, opened at Jacobs' this evening in *McCarthy's Nibbles* to a very large and amused audience. James F. Post proved a good foil, and the work of John W. Ransome is worthy of especial mention. The dancing of Richard and Marguerite Ferguson is very clever. Entertaining specialties are introduced by George A. Crump, George Sinclair, Edward Warren, Carrie Behr, Ella Fontaine-Bless, Adelle Barker, May Ashley, and Flora Hastings.

Madame Nordica and her company opened to a splendid house at Music Hall this evening, and gave a presentation of *Cavalleria Rusticana* that surpassed any hitherto given here.

Gas Hill's New York Vaudeville Stars give one of the most entertaining specialty shows seen here this season, and at the Star this afternoon and evening had audiences that filled the house.

Nana is holding daily séances at the Opera House.

All Henriques, treasurer of the Lyceum Theatre, and Alfred F. Wands, formerly business manager A. W. Fremont's 777 company, have started the publication of a weekly newspaper, known as the *Lyceum News*, for free distribution.

John Ellsler was in the city last week working up business for his sister Effie. Fred Thurnauer was also here in the interests of W. A. Brady's *After Dark*, which opens a three nights' engagement at the Lyceum Thursday evening.

J. J. Dowling is in the city.

Oliver Byron suffered from illness during his engagement here last week, and Arthur Byron, Sr., however, managed to keep on for the week.

Next week's attractions: Lyceum, Neil Burgess and Mlle. Rhea; Jacobs', Vernon Jarbeau; Star, Sam T. Jack's *Forty Thieves*; Brady and Garwood, of the Lyceum, have perfected arrangements for extensive alterations in their popular theatre during the coming summer. Mr. Garwood has returned from Colorado fully restored to health, and is devoting his time and energy towards making next season the most successful the Lyceum has ever known. He is booking none but high class attractions, which, with the comparatively new theatre he will open next fall, will undoubtedly result in attracting a large patronage. The house is now enjoying the largest business in its history.

W. M. Goodhue.

E. G. LAWRENCE LEAVES TOWN.

Edwin Gordon Lawrence, who has been conducting a school of acting at 106 West Forty-Second Street, left town suddenly on Thursday. His sister is said to be the only person that knows where he has gone. It is not known when he will return. On Friday a mortgage for \$500 on the school, held by Elizabeth Murray, was foreclosed. The small stage was stripped of its scenery and furniture carried out. Miss Murray says that Lawrence tried to defraud her. Frederick G. Lewis, the assistant teacher at the school, says, on the other hand, that Mr. Murray had a way of throwing pokers in Lawrence's immediate vicinity, and that that is one of the reasons he vanished.

"Mr. Lawrence," said Lewis to a *Mirror* reporter, "left his business affairs all right. He has given me blank cheques which he has signed, and I will refund money to pupils that do not want to continue their terms. The pupils are perfectly satisfied, however, to remain in the classes under my instruction, and I shall continue the school until all contracts expire. Then I may carry on a school of my own."

The school was, and is, prosperous. It has more than thirty pupils. Mr. Lawrence's reason for leaving was personal."

NEW PLAY AT TRENTON.

Charles Frohman's company produced a comedy by H. Graham, entitled *His Wedding Day*, at Taylor's Opera House, Trenton, last week Monday night. It is said to have made a decided hit. It was first produced at a matinee at the Strand Theatre in London and is now running at the Tratalgar Theatre.

The story is one of mixed matrimonial projects. Dick Wellington, who had been engaged to an actress with whom he is still in love, is engaged to marry Mabel Faddicum, whose father, ostensibly a sober alderman, is also in love with the actress. Mabel really loves Tom Doubleton, who is implicated in a breach of promise suit with the woman of the stage. Matters are finally solved satisfactorily. Henry Miller, Harry Brown, Harry Mills, Basil West, Thomas Ryley, Frederick Strog, G. Henry Stillford, Emily Barker, Phyllis Rankin, Mrs. K. B. Rankin and May Irwin fill out the cast.

MR. GOODFRIEND WINS.

W. N. Fleischman, sometime manager of E. J. Henley, wrote from San Francisco before that star's recent advent to New York engaging S. Goodfriend to advertise the company of Henley in Captain Herne, U. S. A. Mr. Goodfriend performed the work required, and when Fleischman arrived in town, and before his sudden lapse from management, presented a bill for the services. The claim—for \$59—was ignored, and Mr. Goodfriend brought suit. The case came before Judge Lachman, in the Seventh District Court last Wednesday, and judgment was promptly rendered in Mr. Goodfriend's favor for \$67. Hon. A. L. Jacobs was Mr. Goodfriend's attorney.

CRANE AT THE STAR.

During his recent engagement at the Star Theatre, Joseph Jefferson played to nearly \$4,000 at two performances on a Saturday. William H. Crane came very near that record last Saturday, in *On Probation*, when his receipts for two performances were \$3,500. Lotta, looking bright and happy, was in the matinee audience, and led the applause; and Joseph Jefferson was also present and charmed with Mr. Crane in the latter's dressing-room.

ANOTHER PIRATE CREW.

The small towns of Central New York are being visited by the Congar Dramatic company, which has a repertoire that includes *Mr. Wilkinson's Widows*, *After Dark*, *The Diamond Detective*, etc. The company was at Seneca Falls last week, when notice was served upon Manager Sherman that he would be sued for damages if he permitted stolen plays to be presented in his house. The Congar company is unusually bold in its thefts, and it is bound to come to grief.

MRS. HARRISON'S PLAY FOR MORRIS.

Felix Morris, who is to star next season, intends evidently to have a remarkably good repertoire of plays. Several that he has obtained have been mentioned already. His latest contract is with Mrs. Burton Harrison. It calls for a play to be ready by the time Mr. Morris' tour begins in the Fall. Mrs. Harrison was the adapter of *A Russian Honeymoon*, and of several short comedies.

CHORUS GIRLS WIN.

A judgment has been rendered in favor of the five chorus girls who sued Thomas O. Sealrooke after their discharge from *The Isle of Champagne* company. The young women claimed that they had been engaged for the New York run of the piece, while the management alleged that they had been discharged for cause. Their names are Belle Cameron, Kate Ethel, Alice May, May Crossleigh, and Rita Masser.

MIRROR CALLERS.

Among the callers at the *Mirror* office the past week were: Charles W. Butler, C. C. Patterson, Mabel Eaton, Lionel E. Bond, Alice Montague, Katie Bosch, John H. Kobb, Edward Vroom, Gertrude Gifford, Charles Abbot, J. A. Jessel, Grace Atwell, Adelaide Cushman, Collin Kemper, George P. De Lasser, J. W. Brattan, Oliver Jurgensen, Marie Valeska Pfeiffer, and Henry Wolfsohn.

WALTER SANFORD'S ATTRACTIONS.

Walter Sanford has three attractions in the lower end of the city this week—at the People's, the Flag of Truce; at the Windsor, *The Diamond Breaker*; and at Niblo's, *Uncle Tom's Cabin*. Mr. Sanford is in Toronto with his *Power of Gold* company, while his

My Jack company is turning 'em away in the West.

CYRIL TYLER AND THE CRITICS.

Cyril Tyler, the wonderful boy soprano, is singing in the West.

The attitude taken by a number of music critics in this town towards Master Cyril, is to say the least of it peculiar. When the *Herald*, for instance, says that his singing of "Ave Maria" is simply a parody and when we remember that Cyril's singing of this song sent into raptures immense audiences in Boston and at the same time the critics of that city, the thought suggests itself that the ability of the music critic of the *Herald* to estimate in the case of a boy soprano is not commensurate with the position of the *Herald*.

The music critic of the *Times*, furthermore, takes up considerable space to ridicule the idea that Master Cyril is at all remarkable, and the article is written with the same caustic irony and pithiness that was in evidence when the reporter was reporting fires for the same paper.

While it is true that other boy sopranos—as for instance Cavanagh and Brandon—have had voices as good as Cyril Tyler's, it is palpable that never has there been a boy soprano in this country that has sung with a delicacy of expression and a variety of sentiment equal to Cyril's. He is an artist to his finger tips, and no singer has received more enthusiastic criticisms than has he.

The fact that his merit has not been indicated at all clearly by a certain paper in this town devoted in part to the piano trade and in part to music, is possibly connected with the fact that the representative of that paper, upon being told by Master Cyril's manager that a certain advertisement contract would not be forthcoming, stated that no favors need be expected from that particular direction.

In May Master Cyril will sail to Europe. He will return in September.

THE EARLY THEATRE IN MONTANA.

John Maguire, the veteran manager, writes interestingly in the *Anaconda Standard* of the early days of the theatre in Montana. He had been interested in amusements elsewhere in that region when, in June, 1884, he first visited Anaconda. He found a few scattered one-story frame buildings and much bustle in constructing others to accommodate new settlers steadily arriving.

Mr. Maguire picked out one of the two one-story brick buildings in the town and began to fit it for a theatre. For a stage he erected a platform eighteen feet wide and nine feet deep, put several saloons and restaurants under contribution for chairs and benches to seat an audience, and the house was opened. Reserved seats were \$1.50, while those that paid a dollar considered themselves fortunate if they could find a place to stand. A few upholstered chairs and a small table or stand constituted the stage furniture. Blankets were hung in the corners of the platform for dressing-rooms, coal oil lamps furnished light, and the temple of Thespis was thrown open.

Phosa McAllister and her company opened the new theatre with *Camille*. Manager Maguire, who was unable to find a lounge or sofa in the whole settlement for the *Lady of the Camelias* to die appropriately upon, convinced Miss McAllister after long argument that the best way out of it was for her to substitute the suddenness of heart disease for the lingering death of consumption. *Camille* was thus killed in a fashion that circumstances controlled, and the innovation killed the play for the rest of the engagement.

THE CHORUS.

A well-known singer who was once in the chorus deplors the fact that when a company meets misfortune the minor persons in it—those who really ought to receive first attention because they are poorly paid at the best—are the last thought of. "The chorus in an opera company are nobodies," he says. "They are fit only to call to continuous rehearsals; to bear the brunt of all dissatisfaction. They are fined upon the slightest provocation, and if they object they can 'quit.' The average chorus man or woman is as well-behaved and as much a gentleman or lady as the average principal or manager. And the chorus man or woman should be treated according to his or her deserts."

ATLANTA'S NEW THEATRE.

De Give's Grand Theatre, at Atlanta, Ga., was dedicated last Friday night by Charles Frohman's company in *Men and Women*. The theatre is one of the largest and most elegantly fitted in the country. It seats nearly 2,500 persons, has twenty-two boxes in three tiers, is lighted by electricity, and is richly draped and decorated. The stage is large enough to accommodate the most elaborate spectacle, and is modern in all its appointments.

MR. GREENWALL GETS A NEW LEASE.

A telegram from Henry Greenwall yesterday announced that he has secured the lease of the Grand Opera House, at New Orleans, for a term of five years, from 1894, when his present lease expires. Since Mr. Greenwall first obtained the management of the Grand, its stock has increased in value five hundred per cent.

WILL RETIRE FROM THE STAGE.

Augusta Roche, of the Deshon Opera company, will retire from the stage next May and return to England. She has been on the American stage about fifteen years. Her husband recently inherited \$60,000 from his father.

LATER ON AT TORONTO.

TORONTO, Feb. 13.—T. W. Dinkins' company in *Later On* opened here to-night to a big house. Wood and Shepard made the hit of their lives. FRED. C. WHITNEY.

"The *Thousand Miles* has made another successful engagement. It has introduced a complete department of telegraphic news, giving everything of importance to the dramatic world throughout the country up to the hour of going to press. Other engagements have added materially to the *Thousand Miles*'s attractions. Its large advertising business has doubled during the past year, and its growth in circulation has corresponded."—*Newspaper and Stationer*.

REFLECTIONS.

It is said that Clyde Finch will write a play for Sol Smith Russell.

Gypsy Oloot, the soufrette, is at Huber's Museum on Fourteenth Street, telling fortunes in the gypsy camp.

J. H. Gilmour will be in the cast of William H. Crane's new play.

Charles F. Tingay, the actor, has been removed from Bellevue by the Actors' Fund to St. Vincent's Hospital.

Wash Melville has been engaged through Simmonds and Brown to play comedy business at Cordray's Theatre, Portland, O.

Several members of the company that supported Ada Gray in *East Lynne* at Niblo's Garden last week received salary.

Charles Frohman is interested in eight plays produced in New York this week: *Ninety Days*, *The Sportsman*, *The Judge and the Burglar*, *The Major's Appointment*, *Gloriana*, *Lady Windermere's Fan*, *The Lost Paradise* and *The Girl I Left Behind Me*.

John English, of Columbus, O., is in the city. He is on the staff of the Miller Brothers of that city.

George Kennington and wife celebrated their wooden wedding at their home in Flushing, L. I., Sunday. Many personal friends and members of the profession were present. Mr. Kennington represents Thomas and Wylie of this city.

Jessie Sutton has joined Nobody's Claim.

The Philadelphia *Item*, of Sunday, said that Julia Marlowe would hereafter appear in that city at Rich and Harris' theatres. She has heretofore played exclusively with Nixon and Zimmerman.

Charles L. Sheppard, aged nineteen, manager of a play called *The Convict's Oath* in suburban Pennsylvania, was sent to Philadelphia with money by members of the company to make purchases last week, and did not return. He was arrested at Philadelphia on Friday.

Bronson Howard has gone to the Sandwich Islands, and will travel thence at his leisure to Alaska. He has a subject for his new play, but will develop it slowly.

Frank Murtha has leased the Windsor Theatre to a Jewish theatrical company for the summer.

Since Wright Huntington has appeared in melodrama he has been so successful that many flattering offers have been made to him. His latest success is in *The Span of Life*.

MATTERS OF FACT.

Frank Hennig, who has been with Thomas W. Keene for eleven seasons, is still successfully appearing with this star, playing *Iago*, *The Ghost*, *Mark Antony*, and other important parts in Mr. Keene's repertoire.

Managers desiring several good Sunday nights in St. Louis in February and March should at once address John W. Norton, manager Grand Opera House of that city.

The Opera House at Prairie du Chien, Wis., having been destroyed by fire recently, caused by an explosion of an oil can next to the dressing-rooms, the management have canceled all dates booked with them. The house will be rebuilt.

Zozo the Magic Queen, rewritten, remodeled and rejuvenated with a company of thirty-five people—all new scenery, properties and costumes—starts out on a Southern and Western Spring tour of fifteen weeks on Feb. 20. Miss Marie Bartlett has been engaged as Zozo. The company are actively rehearsing.

Julia Lee, who left with the *Later On* company last week, sang and danced with considerable success in *Natural Gas*, *The Hustler*, and *John C. Rice's A Knotty Affair*.

Roberts and Eberts will remove their agency on April 1 to 1127 Broadway, the offices now occupied by Charles Frohman. Mr. Frohman will make his headquarters at the Empire Theatre building, which adjoins the *Mirror* offices.

Professionals desiring engagements for the regular light opera season at Albion's Grand Opera House, Washington, D. C., which opens on May 1, should file their applications at once with Dickson and Hennessey, care of Thomas W. Keene, as per route in this paper.

Lottie Mortimer, who enjoys an enviable reputation as a soufrette and dancer, is open for a limited Spring engagement. Miss Mortimer would be pleased to hear from responsible managers. She can be addressed at the St. Cloud Hotel, or The *Mirror* office.

Mme. H. Kocher furnished all the comedy costumes for the *Arion* and the *Cercle Francaise de l'Harmonie* balls.

Ruth Rook, a pupil of Charles Leonard Fletcher, made an excellent impression during her engagement with *A Dark Secret*. She will sever her connection with that company on Feb. 25 and will be then at liberty.

Frederick Meadow, a pupil of Charles Leonard Fletcher, was engaged for small parts in *Walker Whiteside's* repertoire company last September, and is now appearing in a list of very important characters in that company.

De Lange and Rising may renew their tour with *Tangled Up* if they can find a suitable partner, who will take a pecuniary interest and assume the entire management. They offer excellent inducements.

AT THE THEATRES.

Fifth Avenue.—Eleonora Duse.

DIVORCÉS.

Comedy in three acts, by Victorien Sardou.

Cyprienne..... Eleonora Duse
M. de Valmont..... A. Magazzini
M. de Valmont..... E. Rogoli
M. de Valmont..... C. Ruffi
Guiseppina..... E. Gramatica
M. de Prunelles..... F. Ando
Alcimar..... A. Galliani
Clavigne..... S. Bonaventura
Befordine..... S. Brando
Officer of the Police..... G. Arussi
Bastiano..... N. Cortesi
Giuseppe..... R. Calmici

New amazement and fresh admiration were excited by Eleonora Duse at the Fifth Avenue Theatre last Tuesday evening, when Sardou's *Divorcés* was played by this surpassing actress and her skilful and artistic company. The audience was large, brilliant, specially intelligent and enthusiastically responsive.

The treatment of the comedy was infinitely better than had ever before been accorded to it here. Concretely it was a splendid and an altogether enjoyable dramatic achievement. The play moved with all that rare cunning that made it seem unvaryingly natural and spontaneous. In the abstract, too, it was admirable, every individuality being clearly defined and consistently maintained.

But, as always, it was Duse who was paramount. Another distinct and perfect quality of her marvellous genius was revealed. Her adaptability, which goes not only to the most subtle shades of temper and temperament, but also to the physical, seems little less than supernatural. It almost suggests the metamorphic gift of the gods of fable. And he who can study understandingly the widely differing characters that she has already illustrated here—each of which has been practically reborned as well as distinctly mentalized—and then arbitrarily set a limit to her possibilities of stage accomplishment must himself be indeed superhuman.

Duse rises as superior to the traditions of the stage as she does to its devices.

The fidelity with which she personifies the romantic minded Cyprienne produces illusion. It is a mirroring of nature. One steadily sees in her the girl "who left the school-room to become a wife," a creature instinct with the longings, and moved by the fallacies of fond, fortunate and imaginative—and thus innocent—youth. Her awakening to reality—to the callow state and shallow character of the cousin with whom she fancied she was in love, and to the solid worth and genuinely endearing characteristics of her husband, is far truer though none the less amusing than the superficial, farcical and metrically suggestive notes struck by minor actresses that have been seen in the character here; and for that matter, no doubt, her conception has more legitimacy than those that have been applauded in the native atmosphere of the play. There is no instinct of genius that can curb the sophisticated impulses of a Parisian actress within the genuine lines of this character. As Cyprienne, Duse is ingenuous and unsophisticated, though still vital, happy, and vivacious, throughout. And under any other conception the character loses its integrity.

To analyze Duse's personation would require space that cannot be spared. It was as near a perfect simulation as the theatre can ever hope to see. In its quiet moments it was charming; its sprightly periods were fascinating. In the second act, where Cyprienne, won by her husband's courtesy, relates with a child's candor every detail of her association with Alcimar, and shows the lover's letters, the audience hung delightedly upon the scene of girlish simplicity; and her instinctive manifestation of jealousy called out by Des Prunelles' calculated attentions to the visitor was a consummate touch that told. Her naive coquetry during the interview with her husband, whose pretended engagement has roused her curiosity, was captivating, and her happy vivacity and marvelously natural volubility at the close of the scene lifted the audience bodily to an ardor of applause.

With any other than Duse as Cyprienne, Signor Ando's honors would have been stellar. He played Des Prunelles with great sensibility, subtlety, and with all the perfected arts of comedy. All the others were so competent that specific praise would almost seem unjust. Mention must, however, be made of Signor Galliani, who played Alcimar with a stupid earnestness irresistibly comic and enjoyable, and of Signor Boniventura, whose Clavigne was highly artistic and amusing.

Fourteenth Street.—The Marriage Spectre.

Comedy by Alexander Dumas. Produced Feb. 11.

Lucien de Riverolles..... Kyrie Bellew
Marquis de Riverolles..... Verner Charles
Henri de Lymous..... Laurence Cantley
Pinguet..... Mr. Williams
Celestin..... J. H. F. Ward
Jean..... R. P. Ward
Robert..... Mr. Jerrold
Baroness Smith..... Annie Sutherland
Berthe de Brissac..... Mildred Dennison
Elisa..... Marion Erie
Francine de Riverolles..... Mrs. Potter

When *Francillon*—or as it is here termed, *The Marriage Spectre*—was produced at the Comédie Française and with Sarah Bernhardt as Lucien, it achieved some degree of renown, if not of success. Furthermore, there was at that time in the cast a brilliant little soufrette, the talk of Paris then, but whose name escapes us now. The popularity of the people and of the place, and the fact that Dumas had hurled a shaft right through his play at salient evils of the society represented in his audiences made possible repetition of the piece.

But acted before an audience foreign to its scene and atmosphere, as was the case on Monday at the Fourteenth Street Theatre, the paucity of its incident and the offensiveness of its sentiment becomes at once offensively conspicuous.

The structure of the piece is reared on a crumbling bedrock.

A wife and mother, believing her husband

to be untrue to her, deliberately, without any emotional cause, proceeds to be untrue to him. She informs him of the fact, and he proclaims the news from the housetop.

That is the story *Francillon* deals with. There is no moral underlying it. There is not even the excuse for infamy of its two principal characters that Zola found for his lovers in *Thérèse*. It is simply a rank exposition of calculated wickedness on the part of a husband and a wife that have everything to make wedded life happy.

The dialogue being by Dumas, son, is, of course, trenchant, pessimistic and epigrammatic.

Mr. Bellew as the husband, and Mrs. Potter as the wife enter into the spirit of their parts, and act with intelligence and discretion. Mrs. Potter's performance on Monday was uneven.

The rest of the cast was competent and deserves no especial mention.

Windsor.—The Diamond Breaker.

The Diamond Breaker, a story of the mines, Scott Marble's latest and most sensational melodrama, was produced last evening at the Windsor Theatre before one of the largest and most enthusiastic audiences seen in that popular playhouse this season.

The piece abounds in startling realistic effects. In one scene while a mammoth coal breaker with its ponderous machinery is in operation crushing high masses of coal, the hero is thrown bodily into the chute which feeds the machine, and in his headlong descent is snatched from the very jaws of the crusher at a moment when death seems imminent. Great excitement attended this effect, and the enthusiasm upon the hero's escape found vent in tremendous applause.

Etelka Wardell is an ideal girl of the mountain. Excellent work is done by the entire company.

Niblo's.—Uncle Tom's Cabin.

John P. Smith's "new version" of *Uncle Tom's Cabin* was played at Niblo's last night to an audience that found enough that was familiar in this old drama to please. The scenic outfit was appropriate, and the production employed a large number of supernumeraries in the plantation scenes. Lizzie Derious Daly was the Topsy. John Jewett and Ellie Taylor, the Meadowbrook Quartette, and the Virginia Jubilee Singers were special features. John P. Smith was the Colonel Seeg, little Kate Hughes the Eva, Eleanor Morris the Eliza, and W. J. Lavelle the Uncle Tom. Others in the cast were James Tighe, Nellie Sanford, Minora Smith, Annie Osbury, Sarah Anderson, Will Tucker, W. A. Williams, W. J. Shea, T. W. Williams, T. R. Hamilton, W. R. Roberts, Vincent Thomas, B. R. Anson, J. Kelly, S. R. Green, and Master Jack Lavelle.

Tony Pastor's.—Variety.

Tony Pastor has been turning people away from his theatre almost steadily of late. His performances are the best of the kind to be seen in the city. Last night's bill was no exception to his rule of excellence. *Paqueotte* continues as a sensation, and J. W. Kelly, the Irish comedian; Bonnie Thornton, the comedy and topical singer; the acrobatic O'Brien; Campbell and Evans, comical sketches; Kissell, the zouave-drill champion; Sherman's trained goats and dogs furnish variety of entertainment. Last night Billy Lester and J. W. Wilson appeared for the first time as a team in New York in negro comedy; the Martens Trio were seen for the first time in three years, and Master Eddie Abbott displayed precocious gifts as a necromancer.

Grand Opera House.—The Lost Paradise.

The late Mr. De Mille's successful adaptation, *The Lost Paradise*, opened at the Grand Opera House last night, and there again proved its strength and popularity. It is interpreted by Charles Frohman's admirable company, which includes Charles W. Stokes, Forrest Robinson, Frank Dayton, Merriam Bruce, Louis Hendricks, James F. Rickard, Henry Jackson, Lawrence Edlinger, S. S. Wiltse, James H. Cody, J. H. Marsh, Henry Schaffer, Laura Linde, Esther Lynn, Virginia Marlowe, Frances Lander, Arline Athens, Fannie Cohen, and Genevieve Rollo.

Columbus Theatre.—A Night at the Circus.

Buxom and rollicking Nellie McHenry sang and danced her way into favor at the Columbus Theatre last night. The play was *A Night at the Circus*, and whether as a demure governess or a brilliant circus rider, Miss McHenry's every effort was received with enthusiasm. The farce has been considerably improved since its production here last season, and develops many amusing situations. Next week, *The New South*.

Koster and Bial's.—Variety.

A capital programme is offered at Koster and Bial's this week. Martinelli, Violette, and James Thornton are especial favorites. H. B. Farnie's one-act operetta, *The Rehearsal*, was presented for the first time at this place on Monday and its lively music and comic complications were done full justice to by Fred Solomon, Madge Lessing, Irene Verona, and other performers well known to the patrons of the house.

Harlem Opera House.—Captain Lettarblair.

E. H. Sothorn and his company began a week's engagement last night at the Harlem Opera House in *Captain Lettarblair*. Mr. Sothorn was warmly greeted on his entrance, and applause was frequent throughout the performance. He is well supported by the same company that was with him in the Lyceum production last Fall, and has brought with him the same scenery and appointments. Next week, *Gloriana*.

People's.—A Flag of Truce.

Walter Sanford's successful melodrama, *A Flag of Truce*, has moved over to the People's Theatre, where it pleased and excited a large audience last night. The quarry scene

was as effective as usual. The acting of William Blaisdell, Annie Belmont, John Woodard, Gustavus Levick, May Thompson, Henry Hanscombe and the young Mande Pealey and Ethel Black was applauded.

Jacobs.—One of the Bravest.

One of the Bravest, which has been seen in the city several times, was applauded at Jacobs' Third Avenue Theatre by a large, stormy-night audience last night. The melodrama effectively pictures the hazards of a fireman's life, and incidentally displays the most ingenious apparatus used for the saving of lives. Charles McCarthy is the star, and he is capably supported.

At Other Houses.

The vaudeville performance at Proctor's was varied yesterday by the appearance of Harry Kennedy, the ventriloquist; Minnie Kenwood, in new dances; William Jerome, the parodist; the Austin Sisters, Hilton, Tellula Evans, Felix and Claxton, Hampton's dog circus, the O'Brien Sisters, Valdere, Amee, the three Rocketts, Bertha Waring, the Helstons, Walter Hyde, Nellie Parker, Prof. Felix, the Reeds and others.

The Duff Opera company will follow *The Fencing Master* at the Casino on Feb. 27 with Andre Messager's opera comique, *The Basoche*, which had a run of 150 nights in Paris.

Manager Hanley, of Harrigan's, is more jolly than ever. It is the result of the unlooked-for success of *The Mulligan Guard's Ball*.

Americans Abroad is still applauded at the Lyceum.

The combined novelty of a new theatre and a new play crowds the Empire.

Eleonora Duse repeated her thrilling personation of Clotilde in *Fernande* at the Fifth Avenue last night.

Gloriana has entered its third week at the Union Square.

Lady Windermere's Fan is filling Palmer's at every performance.

Crane has settled down at the Star for a long run of *On Probation*.

Fougere, Gilson, and other entertainers keep the Imperial Music Hall prominent as a resort.

THE BROOKLYN THEATRES.

Grand.—Dockstad's Minstrels.

Lew Dockstad and an excellent company gave a capital minstrel performance at the Grand Opera House last night, old jokes being tabooed and new songs and specialties abounding. *The Cake Walk* is the title of the "play." Frank Dumont, George Powers, Blockson and Burns, Falk and Lemons, and the Collins Brothers assist in the fun making. Hallen and Hart in *The Idea* next week.

Bedford.—The Outsider.

The Outsider, which was recently successful in New York, was presented on Monday night at the Bedford. The audience was large and appreciative. The steepchase is a prominent feature. Edwin Thorne and May Hosmer acquitted themselves very creditably in the leading characters. William Muldoon and Ernest Roeder gave an exhibition of wrestling. Gus Williams is coming to this theatre next week.

Amphion.—Blue Jeans.

Blue Jeans entered upon its second week auspiciously last night at the Amphion. The house was large and the enthusiasm marked. The management is pleased with the success of the engagement. The cast remains unchanged. Next week, *His Wedding Day*.

Columbia.—The Babes in the Wood.

The Babes in the Wood began a second week's engagement at the Columbia Theatre last evening to a crowded house. Vanoni and her "Georgie" were received with great delight and the local hits all scored. *The Isle of Champagne* is next week's attraction.

Park.—Niobe.

Niobe, with Isabelle Coe in the title role, pleased Park Theatre patrons last night. George R. Edson was seen again as Peter Amos Dunn, and Charles Cotte appeared in his original part. *A Texas Steer* next week.

Star.—The White Slave.

The White Slave, interpreted by a good cast, was last night's programme at the Star. Next week, *The Scout*.

SOCIAL MEETING OF THE P. W. I.

The second monthly social meeting of the Professional Woman's League was held yesterday afternoon at 29 West Thirtieth Street. In spite of stormy weather and flooded streets, the attendance was large. During the afternoon Mrs. Frank Leslie sent to Mrs. Palmer a cheque for \$50 to purchase a life membership. Music and recitations diversified the entertainment. Among the many present were Mrs. A. M. Palmer, Mrs. Rachel McAuley, Mrs. Edwin F. Knowles, Mrs. L. A. Eldridge, Mrs. J. Alex. Brown, Mrs. Ida Jeffreys, Goldfriend, Minnie Wheeler, Eleanor Kirk Ames, Marguerite St. John, Mrs. John Glendinning, Mrs. Emily Judge, Mrs. Robert Mantell, Mrs. E. L. Fernandez, Josie Knight, Kenyon Bishop, B. J. Fernandez, Mrs. C. B. Bishop, Alice Fischer, Clara Baker Rust, Weevie Virman, Mrs. Louise Paulin Warner, Florence Gerald, Mrs. Bessie Lea Lestina, Dora Goldthwaite, Mrs. C. A. Doremus, Marie Carlyle, Rosa Rand, May T. E. Jerie, and Ella Starr.

JOEL CHANDLER HARRIS' PLAY.

Joel Chandler Harris, the Southern author, has written a three-act society comedy of the South that contains an Uncle Remus character. It will be produced in the Spring at Atlanta by Manager Sanford H. Cohen, who has bought it.

AFTERTHOUGHTS.

Duse ignores and acknowledges applause in a characteristic and impressive way. No demonstration can deviate her from the definite line of her art. Frequently the Fifth Avenue Theatre has resounded with the cries and handclappings that have involuntarily burst from her native auditors, w ought to uncontrollable enthusiasm, mingled with the hisses of her compatriots who are better able to control their admiration until a proper time for its display. Through it all, seemingly oblivious, Duse perfects her climax. No touch is lacking, and no tone is slurred. After her entrance upon the first scene of a play she defers a moment to the welcome of her audience, and she responds to the curtain calls. A volume might be written upon her aspect at these times. There seems to be a perfect abnegation of self. She stands like a priestess in the temple.

The prompter, of course, is ever present to the foreign stage, and the habit of foreign actors in easily ignoring him while availing themselves of his aid is perhaps understood. But one of the remarkable things about the admirable artists that support Duse is the perfection of their individual self-possession when the prompter comes to their assistance. To alert ears in the audiences that have witnessed the plays in the Fifth Avenue Theatre the voice of the prompter has been frequently audible. Sometimes he has been compelled to read whole paragraphs in advance even of *AUTO*—Duse herself seems always to be as perfect in her lines as in all else—but no one would suspect that the actor aided was in need. Imperturbably, with finished ease of demeanor and apparent facility of tongue, the artist proceeds. And no cue is missed by the others, and the play moves with natural momentum. Such things would rob an American actor—perhaps all concerned in the scene—of composure.

The edict of the Egyptian taskmasters who required bricks to be made without straw was hardly less logical than the requirements of some stage furnishers, who expect effects of realism with unreal aids. At the Fifth Avenue, during the Duse engagement, we have seen *papier maché* fruit and other things brought on when edible matters were required. Perhaps the climax of the unreal was reached last Tuesday evening, when, in the restaurant scene in *Divorcés*, the very accomplished and seemingly legitimate waiters brought to Des Prunelles and Cyprienne among other fictitious things a black object that in shape resembled the motive part of an Irish bagpipe. The bellows of an Irish bagpipe is made of pigskin. Des Prunelles had ordered a bird. The substitute brought on had evidently seen long, excited, and arduous service as a turkey in feasts of farce-comedy in the Bowery.

Notable dramatic talent is employed in the production of William Gillette's *Ninety Days* at the Broadway, and probably much of its success is due to the acting. The piece requires quick and efficient representation. None of the parts may be called great, but whatever each player has to do is well done. The characters are nearly all native American, and as such are well drawn. Kate Denin Wilson, who personates the legatee, gives a capital impersonation of an American countrywoman in search of a prospective husband—who happens to be a traveling missionary. She makes the part so true to life that the sympathies of the audience are caught at once. Agnes Miller as Effie Englesby, a pretty, coquettish American girl, is charming. Byron Douglass as the captain of the baseball nine is excellent, and Ed. Chapman, R. P. Steele, and Ed. Dusan are very amusing in their delineations of countrymen.

CUES.

The Bostonians have discarded *The Knickerbockers*.

M. Herrmann, the well known costumer of West Twenty-eighth Street, made and designed all the costumes used by the Columbia College Dramatic Club in their recent production at the Manhattan Athletic Club Theatre.

Edward Padelford, who married Mrs. Woolsey, of social fame, last week, was not the divorced husband of Bettina Girard, as stated by the daily press last week.

Frank Ellsworth, of Denison, O., manager of the McDougall Hotel, and a member of the Opera House orchestra in that place, and Minnie L. Grigsby, of Zanesville, O., were recently married.

Nora Macbree closed in Chicago on Saturday.

The Hengler sisters have made a hit with the Vandeville Club. They have just returned from Canada, where they played a three weeks' engagement. They will open with Tony Pastor's company in Chicago on April 1. The other night they danced for the Sixty-ninth Regiment, receiving \$75 for the performance. The clever children are daughters of the late Thomas Hengler, well-known as a dancer, and are protégés of Tony Pastor, who sent them to Ed. Colyer for instruction. Mr. Colyer, by the way, promises a sensation in his new electric dance, soon to be performed. He has taught 126 children of actors, and all are doing creditable work. He says he has received over 1,200 complimentary letters during the past year, and that he has orders for 345 pupils for 1893-4.

The directors of the new Colonnade Building, to be erected where Pope's Theatre now stands in St. Louis, are discussing two questions—one as to whether they shall put a theatre on the second floor and the other as to whether they shall have any theatre at all.

George Paxton did not sing in the Marie Gurney Opera company at Proctor's Theatre, as announced on the bills. He says that his name was used without authority.

OBITUARY.

Henry C. De Mille.

Henry Churchill De Mille, the playwright, died unexpectedly at his villa in Pompton, N. J., last Friday, of typhoid fever. He had never fully recovered from an attack of grip several years ago, and had since that illness been very susceptible to colds. He attended the opening of the new Empire Theatre, and there contracted a cold. He grew better after a few days, but week before his death was taken seriously ill of typhoid fever. Mrs. De Mille wrote to Charles Frohman on Thursday that she thought the crisis of the disease had been passed and that the physicians had told her Mr. De Mille would recover. Mr. De Mille was born in Washington, S. C., in 1850. His father was a captain in the Confederate army. The sons came North to be educated, and in 1875 he took the degree of B. A. at Columbia College. In 1879 he took the degree of A. M. Before going to Columbia, Mr. De Mille had studied for the ministry, and had preached for a short time. He had read services in Christ Church at Pompton, N. J., within a year. After leaving college, Mr. De Mille adopted teaching as a profession, although he had a natural bent for dramatic writing. He became a teacher in Lockwood Academy, Brooklyn, where he remained from 1875 to 1878. During the last two years of this period he was vice-principal of the institution. From 1878 to 1882 he was a tutor in the Columbia College Grammar School. While here he wrote plays for amateurs, and attention being attracted to his work, he finally was appointed reader of plays at the Madison Square under the Mallory régime. His first play, *Delmar's Daughters*, was produced at the Madison Square Theatre, and failed. After A. M. Palmer took the management of this theatre, Mr. De Mille went on the stage for a short time and played the leading part in *Alpine Roses*. In 1884, De Mille united with Charles Barnard in writing *The Man Line*, a railroad play, which is still successful. After this, he formed the partnership with David Belasco, which resulted in a remarkably successful series of plays—*The Wife*, *Lord Chumley*, *The Charity Ball*, and *Men and Women*. *The Lost Paradise* was adapted by De Mille from the German of Fuhlbrauer he had severed his relations with Belasco. It was in many respects an original play, and is very successful here, and is now running prosperously in London. At the time of his death Mr. De Mille was at work upon two plays—one for Charles Frohman, said to deal with the single-tax problem, and the other, in collaboration with Millard Dowling, to specially fit the personality of John Drew. Mr. De Mille had acquired a competency as a dramatist, and his family, consisting of a wife and three children, two girls and a boy, are left in fortunate circumstances. It is said that his life was also well insured, and that he had placed a new policy for \$10,000 shortly before his fatal illness. Since 1888 Mr. De Mille has been instructor in dramatic diction, and lecturer on dramatic construction in the American Academy of the Dramatic Arts. From 1888 to 1890 he was an associate director of that institution. Mr. De Mille was married in 1876 to Matilda Beatrice Samuels, of Liverpool, England. His father died several years ago. His mother resides in this city. Two sisters and a brother also survive him. His elder sister is the wife of Dr. Telfair, superintendent of the Westfield Mass. Institute. Mr. De Mille was a man of spotless character, and socially he was a great favorite. The funeral was held yesterday afternoon at Pompton, N. J., and was attended by several managers and professionals, as well as delegations from the Dramatic Authors' Society and the Players' Club, of which deceased was a member. The American Academy of Dramatic Arts was represented, and there were present several Masons to which fraternity Mr. De Mille belonged. The Lyceum Theatre company sent a wreath of laurel intertwined with violets and inscribed with the names of plays written by the deceased in which the company has acted, and adopted resolutions of condolence. E. A. Sothern sent a floral scroll inscribed with the name of Lord Chumley. The body will be cremated at Fresh Pond, L. I., to-day.

Mittens Willett.

Mittens Willett died last Thursday evening at her home, 229 East Fourteenth Street, of heart failure. Last October Miss Willett entered the Women's Hospital for treatment, and had never recovered from the shock of an unsuccessful operation for internal ulcer. Mittens Willett was born in Columbus, Ky., in 1864. Her father, Edward Willett, formerly editor of the *Sunday Dispatch* and later a member of the St. Louis *Globe-Democrat*, was a direct descendant of Thomas Willett, who was the first to inform Peter Stuyvesant of the coming of a hostile English fleet in 1664, and who was appointed in 1665 the first Mayor of New York. Miss Willett had inherited a literary instinct. She had contributed clever short stories to children's periodicals, and her keen sense of humor found expression in contributions to the comic papers. She made her stage debut when but thirteen years old in Mary Anderson's company. She had played in support of John McCullough, Lawrence Barrett, and John E. Owens. In 1883, when a member of Frederick Ward's company, she married Henry Aveling, an English actor. The marriage was unhappy, and a separation took place. Aveling committed suicide at the Sturtevant House in 1891. Miss Willett's last engagement was with Clara Morris. She leaves a son five years old.

Thomas J. Worrell.

Thomas J. Worrell died in Philadelphia last Wednesday of nervous prostration, aged 65. He was noted as an actor, a soldier, and a patron of art. When scarcely twenty he accepted a minor position in the Philadelphia City Museum, when Murdoch was making his

greatest reputation. Young Worrell, who was tall and splendidly developed, was forced into the role of Colonel Damas in *The Lady of Lyons* by emergency, and though physically unfitted to play an old man according to the traditions, he made a pronounced hit. He afterwards won recognition as Caleb Plummer, but retired from the stage for the law, and abandoned this at the time of the war for the life of a soldier. He distinguished himself in the service, and in later life was a prominent social figure in Philadelphia. He married Elizabeth Wood, daughter of William B. Wood, the manager, by whom he had three children, the only survivor of whom is Thomas G. Worrell, of San Antonio, Tex.

Dora Cokeran, principal soprano of the Boston Comic Opera company, died after a short illness at the Hotel Abbott, in Parsons, Kans., on Feb. 4. The remains were interred in Armourdale, Kans.

Emma Gardner, daughter of Lida Gardner, died at St. Mary's Hospital, Philadelphia, on Friday, aged twenty years.

A MEMORIAL THEATRE.

Some time ago, in Dowagiac, Mich., died P. D. Beckwith, a man of broad views and great business capacity. He had established a business in the wilderness—the manufacture of stoves—and around his works grew up Dowagiac, a place once described as "a town behind the Michigan Central Railroad beyond Niles."

This little but bustling and growing village will become artistically famous through P. D. Beckwith, who practically originated it. He made a great fortune here, but he lost no kindness of heart with the acquisition of money. During the latter part of his life he expressed a desire to erect in this town a theatre that would insure to his fellow-townsmen the very best of attractions, irrespective of the very small offering that the place would naturally make to the greater stars and companies. Money-making did not enter into Mr. Beckwith's plan. He was willing to pay the deficit that it involved.

He died before he could put his purpose into execution. But his heirs have carried out his wishes to the letter. And Dowagiac now boasts the handsomest theatre of its size in the world, while the endowment for its support will insure its use as its noble projector planned. The theatre building cost over \$50,000, and the theatre will seat 600.

The faithful heirs who administered Mr. Beckwith's wish went to W. E. Brown, a well-known Chicago architect, and after explaining their stewardship said: "We want the theatre to be the most beautiful thing of the kind in America. We want you to take control of everything, without specifications, without detail. Do all you can and get whatever you want, and when it is finished tell us what it has cost." To Albert, Grover and Burridge, the Chicago scenic artists, were entrusted in like way all the decorative effects, including the designs for windows of stained glass and scenery. They went into the scheme of decoration to the extent of dyeing the carpets and all of the plushes and draperies used in order to blend everything and preserve the original and beautiful devices of color.

The building is a plain structure exteriorly, of red pressed brick and brown stone trimmings. A notable exterior feature, however, is a frieze of portraits in terra-cotta has-reliefs of eminent writers, philosophers, artists and actors. The collection favors those of broad religious views. Mr. Beckwith was a great admirer of Tom Paine, Voltaire and Robert G. Ingersoll—who, by the way, recently delivered an address upon Shakespeare at the formal dedication of this theatre, Rhea having professionally dedicated it on Jan. 20—and in this frieze are Shakespeare, Ingersoll, Rachel, and Susan B. Anthony with others.

From photographs of the interior forwarded to THE MIRROR, it is evident that the Beckwith Memorial Theatre is all that its projector would have wished and that artistic taste and skill could fabricate. Every line and curve is of Greek grace, while the decoration is of the rich delicacy of the First Empire. The color scheme is a study. From a soft flesh tint at the bottom it blends in relative shades with a beautiful sea-green at the top. Every chair is upholstered with silk plush of a light fawn tint, and the proscenium arch is embellished with cupids wrought by Oliver Dennett Grover. The curtain, an exquisite piece of painting, purely Greek in subject and treatment, represents the humanized deities of relative arts with their cupid attendants, and in form and color it carries out the general plan of decoration. The stage is twenty-nine feet deep and fifty feet in width, there is a full complement of scenery, and the theatre is heated by steam and lighted by electricity.

W. S. PENLEY TO TOUR AMERICA.

W. S. Penley, the English eccentric comedian, has signed a contract to make a tour of America next season. He will then produce the latest London success, *Charlie's Aunt*, written by Brandon Thomas and produced at the Royalty Theatre. Mr. Penley originated the principal part, Lord Fancourt Babberley, and he will appear in it here. Mr. Penley was the original Private Secretary. He also originated the eccentric comedy part in *New Lamps for Old*. It is worthy of note that the reports that J. Wesley Rosequest has secured the American rights to *Charlie's Aunt* are incorrect.

IN TROUBLE IN OHIO.

Belle Muni, last year with The Cadi, and later with the Rooney company, attached the baggage of that organization at Urbana, O., the other day, for three weeks' salary (\$93). Mrs. Rooney pawned some of her jewelry to pay the claim and the company proceeded on its tour without Miss Muni, who returned to New York.

IN THE WINGS.

"The way the women have taken to the performances given by the Vanderville Club strikes me as altogether surprising," said Reginald De Koven, president of the club, as we surveyed the audience at one of the entertainments. "The success of the club is due to a very considerable extent to the interest on the part of the women in seeking the kind of entertainment we put before them. It is also curious to note the ease with which they get in touch with the wit and humor of the variety stage. When J. W. Kelly, the Rolling Mill Man, made his first appearance on our stage, he said, you remember, that when he held up his right hand it was the signal to laugh. Well, Kelly doesn't have to hold up his hand any more. He will appear this week."

The original idea involved in the Vanderville Club was to make a resort where society folk might drop in informally, meet friends, see a variety show, and have a bit of a supper, when other places in town were closed. So far the people seem to use it as a place of amusement; the moment the curtain goes down for the last time the audience puts on its wraps and leaves without so much as a glance at the supper.

Cyril Tyler, the boy soprano, ended a very successful Chicago engagement last week. Receptions were given in his honor there by Mrs. Marshall Field and Mrs. Potter Palmer. Cyril consents with good grace to be pulled about by admirers and autograph fiends, but he much prefers to read a book by Oliver Optic and to file a key—his favorite occupation. He went to Philadelphia on Monday to sing between the acts of *Jane*. He has a special contract with Charles Frohman.

I hear that Lydia Veamans, now with The City Directory company, has got the starring bee buzzing loudly in her poke bonnet. She has even gone so far as to sign a contract with a playwright by which he is to provide her with a suitable play in a very few months. I hope that it will be better than the awful concoction in which Miss Veamans' versatile sister, Jennie, struggled as a star for a few weeks last Fall.

De Wolf Hopper opened the telephone line between Chicago and Boston. He was at the Chicago end of the wire. The first words he spoke were, of course, "My boy, my boy." Just then his hand hit another wire and electricity ran up his fingers. "Phew," he said, "but that scorched!" "Too bad," came from the other end of the line. "Well," said Hopper, "that isn't the first roast I've had in Chicago."

Over the box-office of the New York theatre managed by Hoyt and Thomas, who are responsible for *The Rag Baby*, *Brass Monkey*, *Texas Steer*, *A Trip to Chinatown* and *A Temperance Town* olio, is the legend in gilt: "The Play's the Thing." There is a grim and almost gruesome humor in this legend.

Marshal P. Wilder has a marvelous idea which he laid bare to me in the lobby of the Union Square theatre the other night. "Did it ever occur to you," said he, "that the great expense of curtain that stares an audience in the face for say half an hour every night could be put to some profitable use?" "In what way?" said I. "Would you focus a stereopticon upon it and illuminate the virtues of Pears' Soap and Royal Baking Powder?"

"Focus a stereopticon upon it by all means, but don't get outside the limit of dramatic art. What I suggest is this: Between the acts show views of some of the principal scenes in the previous act upon the curtain. In this way you emphasize the salient features of the story and you furnish intellectual diversion to the audience."

I would advise Wilder to patent his idea at once. It is worthy to stand along side of the theatrical inventions of Steele Mackaye.

Pardon Robinson, the vocal instructor, met Tyrone Power, of the Society Fad company, at a "stag" dinner. Power sang a drinking song, and Robinson liked it so well that he has arranged to give Power a course of instruction in singing. Robinson believes that he has discovered a splendid baritone voice in Power; and the actor intends now to become an out-and-out opera singer.

It is Thomas Q. Seabrooke's ambition to appear as Gaffer in *The Chimes of Normandy*. Mr. Seabrooke's aim, by the way, is very high. He believes in having two stage managers—one for the stage business and the other to develop the artistic side of the performance. He also believes that the day when comic-opera comedians can spring gags concerning pool rooms, the Gutterberg races, and indulge in such pleasantries as "in a year your life" is disappearing. PACOLET.

George Grossmith will appear at the residence of Abraham S. Hewitt on Monday evening, Feb. 26. It will be Mr. Grossmith's first appearance at a private house in New York in a professional capacity.

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CORRESPONDENCE.

(CONTINUED FROM PAGE 7.)

which was engraved, "From Jason and Dorothy to Richard, Feb. 6, 1915, the occasion being Mr. Young's twenty-first birthday."
BATH.—ALABAMA OPERA HOUSE (H. J. Dunnell, manager). The Newell Brothers in The Operator drew a good house 1. Wallace Hopper opened a week's engagement 6 at this house to fair business.
—COLUMBIA OPERA HOUSE (M. P. Ham, manager). The H. R. Star Theatre co. opened the second week of their stay here to good business. T. J. Conroy deserves special mention for his excellent work.
PORTLAND.—LOTHROP'S THEATRE (G. E. Lothrop, manager). The Operator with William and Richard Newell for small house. The old Soldier with Paul Peters and very good co. drew small audience 1.4. Uffe Aberstrom surrounded by some very clever people in repertoire 6.8 was well patronized.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager). Trust of Society co. No. 2 to a large and fashionable audience 1. Andrew Mack in Irish Loyalty 2; fair house. Joshua Simpkins played a small house 1.4. Rice's Surprise Party in 1915; 2; matinee, large house; evening, very large house. Devil's Auction 3; small house; good co. Pinafire 7; large and fashionable audience. The opera will be repeated 3.—MUSIC HALL (Thomas and Watson, managers). Michael Strogoff 1.4 and specialty; well played to good business.—BLISS THEATRE (Abe Spitz, manager). Lovenberg Fantasia co. 3.4; well filled houses; very clever co.—ITEMS: Andrew Mack, by the advice of his physician, will lie off for two weeks, and endeavor to recover from an attack of laryngitis and a bad cold.—Lodski Young, of Irish Loyalty, was the leading lady of the Music Hall stock co. last season.—Elin Phillips has signed with Thomas and Watson, of Music Hall, and will replace Harry Clarence. Mr. Phillips will play by night, and is pleasantly remembered to the crowd, having filled that position in last season's co.—The scenery of the third act of the Trust of Society is an especially fine piece of the scene painter's work, and called forth applause from the audience. The Lowell and Suburban Street Railroad Co. talk of building a Summer theatre for vaudeville purposes at their Lakeview Summer resort.

WALTHAM.—PARK THEATRE (Wm. D. Bradstreet, manager). Bartholomew's Equine Paradox 1; large business. Annie Ward Tiffany in Lady Blarney 1; coming to the extreme weather business poor.—ITEM: Carl Scantlon, a member of the Lady Blarney co., is a native of Waverley. Many of his friends were present to encourage him. They expected him to do well, and were not disappointed; if anything he exceeded their expectations.

LAURENS.—OPERA HOUSE (A. L. Grant, manager). Andrew Mack in Irish Loyalty 1 under the auspices of the Young Men's Catholic League to a very large audience. Rice's Surprise Party in 1915; 2.3. Pleased houses packed to the doors. The singing of a Tenessa Vaughn was one of the most delightful features of the entertainment. Annie Ward Tiffany 4; return engagement; good house. The Soudan was given 6.8 to fair business.

FAIR RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager). Ole Olson amused a small audience 1. Sideris drew a big house 2. Charles Vale's co. in the Nation drew a good house 2. A Texas Street 2; large house. George A. Baker's opera co. opened a week's engagement 6; good business.—ITEMS: St. George Hussey carries her left arm in a sling, having broken it a week ago while jumping through the window in the second act of the Ole Olson.—Fred. Mason is home again, the Irish Loyalty co. having closed, owing to the illness of Andrew Mack.

SPRINGFIELD.—COURT SQUARE THEATRE (O. Gilmore, manager). The Wilbur Opera co. played a successful week's engagement to good business week ending 4. Ben Chickens' impersonation of Ole Olson was enthusiastically received by a small but appreciative audience 7.—ITEM: Owing to the good business done by the Wilbur Opera co., they have made a return date for week of May. Dorothy Morton, of the Wilbur Opera co., was confined to her room for three days of their engagement on account of illness.

TAUNTON.—MUSIC HALL (A. B. White, manager). Devil's Auction 3; largest house of the season.
AMESBURY.—OPERA HOUSE (E. A. Mitchell, and Co., managers). Henry E. Dixey in Patience 1; large audience. The Soudan 4; S. R. O. Crossen's Bunker's Daughter co. 6; general satisfaction to a fair house, considering the unfavorable weather.—ITEMS: F. Hooker, a former manager of this house, is taking one of the leading parts in the play. The Operator 3; Wife for Wife 1.3; The Witch 1.3; Old Jed Prouty 2.2.

CHELSEA.—ACADEMY OF MUSIC (Field and Bradford, managers). Newton Beers in Lost in London to a fair house 3. Joshua Simpkins was given to good house 7; satisfactory performance. Old Jed Prouty 1.4; Uffe Aberstrom 2.2.

WESTFIELD.—OPERA HOUSE (F. L. Stempson, manager). Louise Adeline in The Runaway Wife 1; large and well-pleased audience. Marie Sanger's Big Baroque co. 6; top-heavy house.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager). Yale's Devil's Auction 1; good business. Soudan 1; fair house. Newton Beers' Lost in London 1; small audience. Isabella Coe, who plays Niobe, is a niece of Rev. I. H. Coe, of this city.—LIBERTY THEATRE: Lynn Stock co. with J. Gordon Edwards leading in The Octopus, Ten Nights in a Bar-Room, and A Great Wrong.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers). Rice's 1915 to excellent business 1.—ITEMS: Lynn Lodge, Mr. R. P. O. Eike, here a very successful box seat, Jan. 27; net receipts nearly two thousand dollars. Your correspondent is a member of this lodge.—The event of the season, John Stetson's Trust of Society co., was greeted with a very large audience 6. May Anderson, of this city, who made her debut only a week ago in Chelsea, Mass., appeared as Violet, and enacted the part with grace and vivacity. She was enthusiastically greeted, and received two beautiful bouquets. Eleanore Moretti was excellent as Mrs. Estelle Chapel.

ATTLEBORO.—BATES OPERA HOUSE (G. Hutchinson, manager). Charles McCarthy in One of the Bravest 3; fairly good house; performance quite satisfactory.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager). Henry Dixey 2 in Patience to a large house. Newton Beers 4 to a good house. The Devil's Auction 7 to a packed house. The piece was elegantly staged, the costumes were new and pretty, and the co. good.

WILFORD.—MUSIC HALL (H. E. Morgan, manager). Annie Ward Tiffany in Lady Blarney played a return engagement 1 to a large and well-pleased audience. The supp 1 was good. Rose Tiffany as Etel Clifford was especially fine. Thomas E. Murray in The Voodoo 1.5.

FITCHBURG.—WHITNEY'S OPERA HOUSE (G. E. Sanborn, manager). The Trust of Society returned to a fair house 4.

MICHIGAN.

JACKSON.—HIDALGO OPERA HOUSE (Waldron and Todd, managers). Vernona Jarbeau with an excellent co. gave Starlight to good business 1. R. D. MacLean and Marie Prescott in The Merchant of Venice 4 to a light house.

DOWAGIAC.—MEMORIAL THEATRE (A. B. Gardner, manager). Madame Meril, supported by a capable co. in From Front to a good house 1. Camille 1.4; Fabio Romani 1.7.

SIoux CITY.—SIOX OPERA HOUSE (F. W. Shute, manager). James H. Browne Theatre co. opened for a week's engagement to fair business at popular prices 6.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager). County Fair 1; large business. MacLean and Prescott in Merchant of Venice did well 3.
KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager). Mr. Wilkinson's Widows 2 played a good-sized audience.

MUSKEGON.—OPERA HOUSE (Fred L. Reynolds, manager). Madame Meril and co. presented From Front to a fair house 1.
MARQUETTE.—OPERA HOUSE (W. A. Ross, manager). James H. Browne Theatre co. 1.3. The advance sale indicates a large week's business.

ADRIAN.—CROWELL OPERA HOUSE (Charles Humphrey, manager). County Fair (Marie Bates) to a good house 2.—ITEM: The co. experienced considerable trouble in getting away with their private horse car as the railroad co. would not let it go until it was repaired, and then only on a freight.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager). Stuart Robson in The Henrietta; well-filled house. Co. fair. Vernona Jarbeau 4; good business.

PORT HURON.—CITY OPERA HOUSE (J. A. Sherman, manager). The Palmer Dramatic co. Jan. 30 12 door houses. Vernona Jarbeau in Starlight 4; good house.—ITEM: Lillian Pole, of the Jarbeau co., is a niece of Herman Pole of this city.

GRAND RAPIDS.—POWERS' GRAND (W. H. Powers, manager). John Griffith in Faust 6, 7; attendance not commensurate with the merit of the entertainment, which was, especially from a scenic standpoint, excellent. Spider and Fly 6.—GRAND (O. Strait, manager). The World Against Her to a satisfactory business 6.1. Agnes Wallace Villa in the leading role is deserving of special notice.—SMITH'S (W. B. Smith, manager). Rose Hill's Burlesque co. drew the best houses of the season 6.1.

OWOSSO.—SALLISBURY'S OPERA HOUSE (F. E. Kohler, manager). Alice Vincent and a large co. gave a good performance of Husband and Wife to a fair house 1. Stowe's U. T. C. 2; top-heavy house; performance below the average.

YPSILANTI.—DRAKER'S OPERA HOUSE (Marie Prescott in The Wife to a large house.

BENTON HARBOR.—YORK'S OPERA HOUSE (J. A. Simen, manager). Madame Meril in From Front 1; good house. The Pay Train 6.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager). Professor Herrmann delighted and mystified a big house 1. Stuart Robson and a splendid co. of players in The Henrietta had one of the best money houses of the season 4.

DAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager). Vernona Jarbeau presented Starlight 2 to fair business. Husband and Wife; Miss Helvelt 1.3; M. B. Leavitt's Spider and Fly 1.3.

MISSOURI.

SPRINGFIELD.—BALDWIN THEATRE (E. A. Elliott, manager). Bottom of the Sea 1; fair business. Fur on the Brietel 2; medium-sized audience. Jane Coombs in Beak House 4; matinee and night; first-class performance and well patronized.

GRAND OPERA HOUSE (F. S. Heffernan, manager). The Planter's Wife played a return date 3 to a good house. Our Married Men 2; small house. The Pay Train 3.—ITEM: E. M. Gotthold, in advance of The Pay Train, changed to be in this city on his birthday. Manager Heffernan, of the Grand Opera House, as a token of his appreciation for the gentleman presented him with some very valuable and useful presents. Mrs. Heffernan hearing that Mrs. Gotthold was making a collection of silver spoons gave Mr. Gotthold a pretty addition to the collection.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers). Claire Tuttle in Her Sister 1.5.

AURORA.—OPERA HOUSE (W. T. Bramham, manager). Jane Coombs 6; good house. Braving the World 1.5; Claire Tuttle 1.5.

NACON.—JOHNSON OPERA HOUSE (Thomas Johnson, manager). World's Fair Stereopticon co. 3.4; fair business. The Smugglers 1.7.

BROOKFIELD.—BENNETT OPERA HOUSE (D. F. Howard, manager). Terry's Uncle Tom co. 1; Ole Olson 4, canceled.

NEVADA.—MOORE'S OPERA HOUSE (H. S. Mitchell, manager). Jane Coombs in Beak House 2; appreciative audience.

MONTANA.

HELENA.—MING'S OPERA HOUSE (J. C. Remington, manager). Carolyn Gage to excellent business 1.4. Ward-James co. open 3 in Ochello; advance sale promises splendid business.—ITEM: Carolyn Gage was compelled to cancel her dates 3.4 at Great Falls, and played this place instead.

MISSISSIPPI.

VICKSBURG.—OPERA HOUSE (Piazza and Co., proprietors). Frank Mayo in Davy Crockett 1; fair house.

JACKSON.—ROBINSON'S OPERA HOUSE (Joe Dreyfus, manager). Frank Mayo in Davy Crockett 2; good house. The Eckert-Heck Troubadours to light houses 1.4.

NATCHEZ.—TEMPLE OPERA HOUSE (Theodore T. Hammet, manager). Mozart Symphony Club 3; light business. Tyroleans 7.

MINNESOTA.

MANKATO.—GRAND OPERA HOUSE (George W. Thoms, manager). The Wade-Leroy co. opened a three nights' engagement 2 in Squabbles to a fair house. Lottie Wade, with her songs and dances, was well received.

DULUTH.—TEMPLE OPERA (John T. Condon, manager). E. S. Willard and his players 1.3.4 and matinee to audiences that tested the capacity of this house. Mr. Willard, one of the most virile actors that has ever trod the boards of a Duluth theatre, and the co. that surrounds him can be classed in the same category. The engagement will long be remembered by those who were so fortunate to see him. The Middleman was presented 1 and The Professor's Love Story at matinee 1. At the conclusion of the play the audience with one accord remained seated and would not retire until Mr. Willard and co. appeared before the curtain in response to the very enthusiastic applause. His reception was as cordial in the matinee play, and he and his leading lady received an ovation. Hermann 1.7; MacLean and Prescott 1.2; U and I 2.4. At the Lyceum: University of Minnesota Glee Club 4; Miss Helvelt 2.5.

NEBRASKA.

LINCOLN.—THE NEW LANSING (Ed. A. Church, manager). All attractions have done good business this week. Pauline Hall presenting Ermine 1 with an excellent co. Evans and Hoy returned 1 in "Series 4" of A Parlor Match, with a large number of new specialties, among the best of which was the Columbia Cabinet, introducing nearly every member of the large co. in specialties. Hoy sings "The Man Who Broke the Bank at Monte Carlo" as only "Old Hoss" could sing it. Mr. Jack, a good melodrama, with P. August Harris in the cast. Mr. Harris is a good character actor, and I remember well his characterization of the Jew with Lotta in Pawn Ticket 2.0. Giordana 6, its second presentation here this season.—THE PUNKIE (L. M. Crawford, manager). Mr. and Mrs. Joseph Le Brandt in A Marriage a la Folie 1 at advanced prices 4. The McCann Kendal co. week 6.6 popular prices.—WONDERLAND (H. Hannan Brothers, managers). Pomeroy Comedy co. 6.1.

HEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers). A fair-sized house greeted a most miserable performance of Is Marriage a Failure 1 Jan. 31.

NEW HAMPSHIRE.

NASHUA.—THEATRE (A. H. Davis, manager). Kathleen Mavourneen (local talent) played a fair house 1. A large and fashionable audience paid a

dollar a seat to see Henry E. Dixey's revival of Patience. The piece was poorly staged, and the costumes were not up to the standard.

NEW JERSEY.

HOBOKEN.—ROSS' THEATRE (W. S. Ross, manager). The Pulse of New York drew fair houses 6.8. Hoss and Hoss, with a fine combination of very clever specialists, 6.11. Willie Collier was very funny as the judge and there is not a "stick" in the co. The audiences were large and highly pleased. Emil Thomas' co. in German, 12-15, will be followed for three nights by Ezra Kendall in A Pair of Kids.—ITEM: After many vicissitudes Cronheim's Theatre bids fair to be "a thing of the past." Manager Cronheim has made a hard struggle against an adverse fate but without success. A few years ago Cronheim was probably one of the most successful variety houses in the country and the manager cleared many thousands of dollars in a short time, but unfortunate outside speculations and an unfavorable interpretation of the Sunday law has left him no other alternative but to close his theatre here. He will probably start again in some other city.

NEWARK.—MISER'S NEWARK THEATRE (Col. William M. Morton, manager). The New South played to very good houses 6.1. Across the Potomac 1.1.8.—H. R. Jacobs' THEATRE (M. W. Tobin, manager). Good Williams in April Fool deserved the houses he drew. This means of advertising are decidedly novel and took the house by storm. A Pair of Kids 1.1.8.—WALDMAN'S OPERA HOUSE (Fred. Waldman, manager). James Hyde's Comedians 6.1; big house. Nelson Specialty co. 1.1.8.

CANDLER.—TEMPLE THEATRE (C. L. Durban, manager). C. T. Ellis 1.2; fair business. Agnes Herndon 4; good business on Friday night; crowded house on Saturday night. Julia Marlowe 2.5.

ORANGE.—MUSIC HALL (George P. Kingsley, manager). Little Tippet amused a poor house 4.—ITEM: Augustus Thompson, agent for the Little Tippet co., reports his co. to be doing a big business.

TRENTON.—OPERA HOUSE (John Taylor, manager). Harrison's Comedians in Little Tippet drew a fair attendance 2. Nellie McHenry and a clever co. gave a delightful performance of A Night at the Circus 4; audience very large. The last production of Graham's three-act comedy, His Wedding Day, was produced here 7 under the personal supervision of Charles Frohman. The piece was well received and taking into consideration the fact that it was the first presentation it gives promise of great success. A one-act curtain raiser, Frederic Lemaire, preceded the comedy. Anson Pond was the guest of Mr. Frohman and they occupied one of the boxes.

NEW YORK.

ROCHESTER.—LYCUM THEATRE (A. E. Wolf, manager). The School for Scandal, with Marie Wainwright as Lady Teague, was presented before a fine audience 1.2.5. The School for Scandal was given to fairly good business. Robert Mantell was greeted by good houses 6.11, appearing in The Face in the Moonlight. Pomine Hall 1.1.3.—COOK'S OPERA HOUSE (H. R. Jacobs, manager). Milton Nobles appeared in his political satire, For Revenue Only, to large audiences 6.8. The play is replete with bright, crisp lines, and Mr. Nobles created genuine amusement as Tom Knowall, the reporter (Dolly Nobles was excellent as the heiress, and dressed the part exquisitely. Bobby Gaylor attracted fine houses 9.11.—ACADEMY (H. R. Jacobs, manager). A Heroine in Rags was presented to good-sized audiences 6.11. Katherine Robert became a warm favorite, and proved an adept of more than average ability. The Pulse of New York 1.1.3.—MUSEE THEATRE (M. S. Robinson, manager). Downie and Robinson's Acme Minstrels in the theatre and Flossie La Blanche and the Ali Brothers in lecture hall, were the magnets that attracted crowds during the week ending 11. Variety 1.1.3.—GROSS' Manager Robinson has devised a unique method to please the patrons of the Museum by presenting to the holder of the lucky number or coupon a round trip ticket to the World's Fair, including hotel and all legitimate expenses. One ticket each week until further notice.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE. The Rambler from Clare to a fair attendance 2.4. Bobby Gaylor pleased large audiences 6.8, with Sport McAllister. 1. Pulse of New York, with Mattie Vickers, 9.11. E. J. Henley in Our Club 1.1.5.—WELLES OPERA HOUSE (Wagner and Reis, managers). H. R. Mantell 2.4; good business. Gorman's Minstrels were well attended 8. One of the best things ever seen in minstrelsy is their marching feature, "The Gathering of the Clans." Marie Wainwright 4; Mayvonne 10.11. His Wedding Day, with Henry Miller and a great cast, 11.13.—ITEMS: The new theatre to be built here is first-class in every respect, and with improved theatrical devices and designs. It will be upon the ground floor, about forty-two feet deep by sixty eight in width, provisions opening of thirty-eight feet; abundance of exits, and two or three dressing rooms will be upon the same floor as the stage.

BINGHAMTON.—STONE'S OPERA HOUSE (Clarke and Delevan, managers). A Nutmeg Match 2; fair business. McFee in Delevan 3; small-sized but pleased audience. Kula's Uncle Tom's Cabin 1; matinee to well-filled houses. Robert Mantell in The Face in the Moonlight 6; large and appreciative audience. A Pair of Kids 10; His Wedding Day 11; Duff Opera co. 14.—ITEM: Owing to the illness of John T. Kelly 11 his post was taken by his son, Harry Kelly, who presented a creditable performance.

CORNING.—OPERA HOUSE (A. C. Arthur, manager). Kattie Rhodes closed a very successful week's engagement 4. Elmer E. Vance's Little White Mail played return engagement 5 to S. R. O.; audience well pleased.—ITEMS: Frank Kline joined the Kattie Rhodes co. in the city 6.1. Nelson Roberts, ahead of Gray Mare, made this city a flying visit 6.11. Vance claims to have an excellent piece to put before the public next season, but does not care to announce its title. He is having some fine lithographing done, and his lithographers are under bond not to divulge the name of the piece.

CORTLAND.—OPERA HOUSE (Warner Road, manager). The Limited Mail 10; packed house.

GENEVA.—DOKE'S OPERA HOUSE (E. K. Hardison, manager). Joseph P. Sullivan in Leaves of Shamrock 7; performance good; fair house.

GLOVERSVILLE.—MEMORIAL OPERA HOUSE (Will E. Gaut, manager). The Voodoo 2; fair house. Under the Lion's Paw 1; small house.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers). Held in Saverly 7; fair house; good performance. Limited Mail 1.3.

NAGARA FALLS.—PARK THEATRE (H. A. Foster, manager). Gorman's Minstrels 2; good business. Sire to Son 4; small house; splendid performance.

WATKINS.—LOVE'S OPERA HOUSE (John W. Love, manager). Madane and Augustin Neuville presented The New Boy Tramp in a satisfactory manner to a packed house. Mr. and Mrs. J. K. Snyder 1.6; Pete Baker 1.6.

COHOES.—CITY THEATRE (E. C. Game, manager). A good co., headed by Thomas E. Murray and Ada B. Fisher, appeared in The Voodoo 4. Marie Hubert Frohman presented The Witch 6 to a fair business on account of stormy evening.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager). The Boy Tramp 4; large house.

AMSTERDAM.—OPERA HOUSE (A. Z. Neft, manager). Martin Hayden in Held in Slavery 4; good house. Under the Lion's Paw 7; small house.

OGDENBURG.—OPERA HOUSE (Charles 4. Hubbard, manager). Minnie Lester's co. opened 6 for a week to a very large and well-pleased audience. The Stowaway 1.7.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers). Leaves of Shamrock 3; small business. Limited Mail 9; large and well-pleased audience.

Robert B. Mantell in The Face in the Moonlight 8; large and much-pleased audience. Mayvonne 9; Re'ding-Stanton 11.13.

MIDDLETOWN.—CASINO THEATRE (H. W. Coen, manager). Annie Lewis in A Nutmeg Match 1; good business. His Nibs and His Nibs 7; satisfactory house.—ITEMS: Ida Siddons and the Ronoldos, Ed. Eve and John, will join His Nibs and His Nibs co. in Philadelphia 11. George W. Sparks and Jennie Morton, of the same co., were married in Amsterdam 3.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager). The Wedding-Stanton co. 6.11; business very good. A Midnight Alarm 11.—ITEMS: Uffe Aberstrom will play a Summer season here beginning July 15 for six weeks.—Manager Allen is constantly improving his theatre, and he has everything systematically arranged.

AUBURN.—BURTON OPERA HOUSE (E. S. Newton, manager). Robert Mantell to a well-pleased audience 1; S. R. O. A Barrel of Wren 2. Limited Mail 9; Gorman's Minstrels 11; Kattie Rhodes 11.13.

MEERKIM.—GRAND OPERA HOUSE (Henry Demei, manager). Dan McCarthy in The Rambler from Clare 8; fair house. Marie Wainwright in The School for Scandal 2.7.

HONOLULU.—SISTUCK OPERA HOUSE (C. L. Pottington, manager). John T. Kelly as McFee of Dublin gave entire satisfaction to a large audience 2. J. P. Sullivan in Leaves of Shamrock to a medium house 2. Every seat was sold in advance for the Remenyi Concert 4.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager). The Voodoo was presented to good business 6.7. The Potter B. L. W. co. in Theresie to a large audience 3.—Knox's Opera House (Gardner Rand, manager). Marie Hubert Frohman in The Witch to good houses 2.4. George Wilson's Minstrels drew a good house 6.

CLEAN.—OPERA HOUSE (Wagner and Reis, managers). J. P. Sullivan in Leaves of Shamrock 4; attracted a fair house and gave a satisfactory performance. The Handclerk Haydn Society (local) presented The Pirates of Penzance 6, 7 to crowded houses.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager). The Stranely Club 4; good business. Bernard and Maynard's Lyceum Stock co. opened a week's engagement in repertoire to fair business.

PENN YAN.—SHEPARD OPERA HOUSE (C. H. Sisson, manager). The Boy Tramp 3; poor performance; light business. The Limited Mail 7; good performance; large audience.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager). Will E. Burton in Down the Slope and Tom Sawyer 6, 7; light business.

MATTEWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, manager). His Nibs and His Nibs gave a fair performance to good business 2. Lew Dockstader's Minstrels 10; Tony Farrell in My Colleen 11.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager). Down the Slope 4; good business.

PLATTSBURGH.—THEATRE (Dr. W. A. Drowne, manager). This house will open April 1 with Thomas W. Keene.—ACADEMY HALL: A Scrap of Paper, given by the Alpha Gamma Delta Society of the Plattsburgh Normal School 6; S. R. O. George Wilson's Minstrels 11.

SARATOGA SPRINGS.—TOWN HALL (Bill and Condit, managers). Dark—PUTMAN MUSIC HALL (Abel Putnam, Jr., manager). Martin Hayden in Held in Slavery pleased a large audience 1. Freddie Huke, as Clara, made an instantaneous hit. Mr. and Mrs. Franklin in Right Side Up pleased a fair house 2. George Wilson's Minstrels to a fair-sized house 5.

UTICA.—OPERA HOUSE (H. E. Day, manager). Sanger and Kotner's co. presented The Voodoo 2 before a fair sized audience, who were very much pleased with the performance. Aunt Bridget's Baby 2.0.

LYONS.—MEMORIAL HALL (W. J. Hines, manager). Dan McCarthy in The Rambler from Clare 1; benefit C. B. L. to good business. Held in Slavery (Martin Hayden) 8; fair business. Gorman Brothers' Minstrels 9; benefit tendered to John Mills to big business. Performance first-class.—ITEM: W. J. Hines has leased Memorial Hall for another year and will also run theatre in Corty, Pa., Newark, N. J., and Seneca Falls, N. Y.

TICONDEROGA.—WEBB'S OPERA HOUSE (F. Webb and Brothers, managers). Decker Brothers' Minstrels pleased a well-filled house 1.—IVES OPERA HOUSE (Fred Ives, manager). Baird Dramatic co. played the week of Jan. 30 to fair houses.—IVES OPERA HOUSE (Fred Ives, manager). The comic-opera, Mikado, by local talent, to good business 7.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (J. M. Cronly, manager). The Junior Partner 3; good house. Primrose and West's Minstrels 6; largest house of the season.

RALEIGH.—METROPOLITAN HALL (C. D. Hearty, manager). Metibney Family in concert to S. R. O. 3. The Westerner to fair business 6.

OHIO.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager). Stuart Robson in The Henrietta 4; fair house. Had Mr. Robson appeared in any other piece his house would have been packed, as we have seen The Henrietta three times. 8 Bells to fair houses 6. 7; good performances.—PEOPLE'S THEATRE (Brady and Garwood, managers). McCarthy's Mishaps 6 started in well for a big week's run. A large audience laughed itself hoarse at Ferguson and his associates. Vernona Jarbeau 11.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager). The Silver King, under direction of Carl A. Haswin, to a fair house 1. A very fair-sized audience saw George C. Staley in A Royal Pass 2. A Breezy Time did not call out many 4. There was too much breeze on the outside that evening, combined with rain.

WASHINGTON C. H.—OPERA HOUSE (Edmisto and Kinneman, managers). May Bretonne 6.11; fair houses.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager). Forgiven 3; small house. Mr. Bryton was unable to appear, his part being taken by Mr. Brandt, who did fairly well.

POWEROV.—OPERA HOUSE (E. L. Keiser, manager). Two Johns 6; fair business; rather well-pleased audience. Vreeland's Minstrels 17.

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder
Permanent address care New York P. O.

Walter Thomas
With the Prodigal Father. 16 Gramercy Park.

Thomas J. Lawrence
Address 16 Gramercy Park, New York.

Frank Colman
The Dancer Signal, 119-121. Address Hudson.

Frederick Webber
Juveniles. At liberty. 47 West 3rd Street.

A. G. Kranz
Character and comedy work. Address this office.

James F. Tighe
Gen. Stage Director, Proctor's Theatre, 43d St., N. Y.

Lucille LaVerne
Leads. Jos. Haworth, Margaret Mather. At liberty.

Clarence Bellair
Light Comedy and Juveniles. care Hudson.

Grace Sherwood
Comedienne. Mr. Crane's Co. 46 W. 14th St. N. Y.

Ruth Carpenter
14 Washington Ave., Evansville, Indiana.

Alfred Young
Care American Ac. of Dramatic Arts, 14 W. 4th St.

L. Bernard
Whistling soloist. At liberty. Address Hudson.

Mrs. Augustus Cook
(Miss Walter Carr.) Stowaway Co. 110-112.

Fanny Denham Rouse
Distinct and Character Comedy.

Ernest Bartram
Dr. Bill Company, 119-121.

J. Clarence Harvey
With Thomas Q. Seabrooke.

Joe Coyne
Comedian. At liberty. Coleman House.

Dan Packard
Comedian. At liberty. Address this office.

Will. H. Sloan
Sensit Clutch, with Later On.

Minnie Miller
Second season Frank Daniels' Co.

Harold Grahame
Leading heavy. Address Simmonds and Brown.

John C. Buckstone
Address Low's Exchange, 107 Broadway.

Miss Lucy Schult
Leading business. At liberty. Newark, N. J.

Frank Carlos Griffith
Manager. 119-121 Broadway Street, Boston.

James A. Herne
Playwright and stage director. 79 Convent Ave., N. Y.

Katherine C. Herne
79 Convent Avenue, New York.

Wm. H. Pascoe
Leading juveniles with James O'Neill.

J. D. Murphree
With Alexander Salvini Co. Season 1915-16.

James Kearney
Character comedy. Care Roberts and Ebert.

Anita Rothe
Juvenile, Heavies. Care Roberts and Ebert.

Walter Loftus
Business Manager. At liberty. Coleman House.

Alice Coleman
Singing and dancing cabarette. Address this office.

Steve Maley
"An Irishman you see in life." 445 W. 17th St.

Miss Gail Wolf
Farce-Comedy. Address this office.

Miss Fanny Lyons
Juveniles. Comic Opera. Address this office.

Herbert B. Chesley
Leading heavies. Address care A Society Tramp.

DOBLIN
TAILOR
888 Broadway.

WINTER STYLES NOW READY.
Suits for self-measurement sent on application.

Signal 1: business fair. Mr. and Mrs. Sidney Drew in The Emergency Man 2: good co. and performance to poor business. The Ramsay Morris Comedy co. in Joseph 3: good business. Ezra Kendall in A Pair of Keds 4: The Boston Howard Athenaeum co. 5: BLACK'S OPERA HOUSE (Samuel Waldman, manager): Galtner, Gordon and Galtner Comedy co. 3:4 business good. The Rooney Comedy co. 5.

UNIONVILLE—CITY OPERA HOUSE (Elin and Van Ostran, proprietors): Guy Brothers' Minstrels 2: owing to bad weather, fair business. The Merry Cobbler to a large and pleased audience. 4.—ITEM: Messrs. Elin and Van Ostran booked this attraction for a return date next season.

WARREN—N. W. OPERA HOUSE (Eliot and Geiger, managers): A Breezy Time 2: light business; unfavorable weather. A Royal Pass 4: large house.

CINCINNATI—GRAND OPERA HOUSE (Edmund and Kineman, managers): May Bretonne co. closed a week's engagement 4 giving entire satisfaction.

ALLIANCE—SOUTHERN OPERA HOUSE (F. W. Gaskill, manager): Paul Kaurar 2: well-pleased audience.

MIDDLETOWN—SOCIETY OPERA HOUSE (J. C. Breton, manager): The Danger Signal 2: small audience.

EAST LIVERPOOL—BRYN'S OPERA HOUSE (John Thompson, manager): John R. Cumpson in The Merry Cobbler 2: fair house. Frederick Bryton in Forgiven 3: well-filled house.

SANDUSKY—BREMEL'S OPERA HOUSE (Otto R. Hie, manager): Walter LaVerne in Fabio Romani did well 2, but was supported by a poor co. Melville and Thompson's New York Day by Day was presented to a well-pleased audience 4. Two Old Cronies 11.

BRAN—JONES OPERA HOUSE (Gardner and Morrison, managers): U. of M. Glee Club 2: crowded house. Two Old Cronies 4.

STURDEVILLE—CITY OPERA HOUSE (W. D. McLaughlin, manager): Charles A. Gardner 2: fair house. Pirates of Penzance (local talent) 3:6; good houses.

PENNSYLVANIA.
YORK—OPERA HOUSE (R. C. Pentz, manager): Waite's Comedy co. week ending 7 drew phenomenal houses.—ITEM: Tuesday night before the Waite co. left for Johnston, the Young Men's Republican Club, in their elegant club house, handsomely entertained the co.—The Elks here are handsome entertainers. They will have two benefits for themselves now. The first 22 by the Foyer Club of Baltimore. The second benefit is in April; attraction, Madeline Meril in Frou Frou. Charles J. Weiser, manager of the Decorah, Iowa, Opera House, is visiting relations here. He and his cousin, Manager B. C. Pentz, of the York, graded Reading, Pa., with their presence last week.—Frank Young, head usher of the Opera House, has engaged in the manufacture of costumes. Mrs. W. C. Smith and Mrs. C. C. Frank, managers, sawville's Dramatic co. 6 1/2. Michael Strogoff was put on the opening night, and pleased a large audience. The harp and bell solos by Miss Spaulding, between the acts, is an enjoyable feature.

WILKESBARRE—GRAND OPERA HOUSE (M. H. Burkholder, manager): The Ensign drew a large house 2, notwithstanding one of the most disagreeable stormy nights of the season. Nellie McHenry 2 in A Night at the Circus (Elks' benefit) to S. R. O. James T. Powers 1 did not draw as well as the play and co. merited. A Dark Secret 4: large business. Crisken Lows 6: light business. Sawville's Dramatic co. 6 1/2. Michael Strogoff was put on the opening night, and pleased a large audience. The harp and bell solos by Miss Spaulding, between the acts, is an enjoyable feature.

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CHESTER—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Agnes Merridon in La Belle Marie 2: S. R. O. Anderson's Two Old Cronies 4: large house; well-pleased audience. Henshaw and Ten Brock in The Nabobs 7: small house.—ITEM: Landay Morrison, who sings in the Two Old Cronies, is well known in Chester, and was received with applause.—Fred Carberry, the tenor of Two Old Cronies co., sang Faure's "Les Rameaux" at St. Paul's P. E. Church, Sunday morning 5.

GREENSBURG—LIMON'S THEATRE (R. G. Carren, manager): Lincoln J. Carter's Fast Mail, with its fine realistic scenery, delighted a large audience 2. Pete Baker's Chris and Lena drew well 6; audience delighted.—ITEM: Charles Thomas has returned to his home in this city after a season's engagement with Sweeney's Minstrels.

OIL CITY—OPERA HOUSE (B. Lowentritt, manager): The Burglar drew a large house 4, and was by far the best performance seen here this season.

SHAMOKIN—G. A. R. OPERA HOUSE (John F. Osler, manager): Schumann Concert co. and Marshall P. Wilder 4: rather light business, owing to inclemency of weather. Almost entire house sold in advance for Hands Across the Sea, which appears here 5.—COLUMBIAN HALL (Fisher and Muehler, managers): Business continues good. Several new faces this week.

READING—GRAND OPERA HOUSE (George W. Miller, manager): Finn and Sheridan's City Sports gave a good performance 6; S. R. O.—ITEM: During the performance a man in the gallery was shot in the breast with a rifle, which was discharged from a pistol in the hands of one of the co.—ACADEMY OF MUSIC (John D. Mahler, manager): Lillian Kennedy gave a good performance of Sue Couldn't Marry Three 3, 4 to large houses.

TYRONE—ACADEMY OF MUSIC (M. S. Falck, manager): Little Nugget 4: small audience. Frederic Bryton pleased a good-sized audience 7.—ITEM: On account of a sudden serious illness, Frederic Bryton, the star, was unable to appear, much to the disappointment of the audience. The part was taken though very well by an understudy.

HARRISBURG—GRAND OPERA HOUSE (Markley and Co., managers): The Mora-Williams co. playing repertoire closed 4 to a week of excellent business. The attendance steadily increased from the opening night. Hands Across the Sea 6: fairly good attendance and well-pleased audience. The Lost Paradise 7: success peculiarly and artistically.

LANCASTER—FULTON OPERA HOUSE (B. and C. A. Vecker, managers): The Ensign delighted a very large house 2, and the patriotic girls went wild. The Smugglers to a light house 6. Charles T. Ellis in Count Casper drew a very large house and seemed to please 7. The Lost Paradise attracted a very large audience 8.—ITEM: Business has been steadily improving since the holidays.

SCRANTON—ACADEMY OF MUSIC (M. H. Burgher, manager): Nellie McHenry in A Night at the Circus to a packed house 1. James E. Powers in A Mad Bazaar 2: good business. A Dark Secret 3: large business. John T. Kelly in McFee of Dublin 4: fair business. The Country Circus 6, 7 and matinee, all to large houses.

NT. CARMEL—G. A. R. OPERA HOUSE (Joe Gould, manager): H. M. Markham, with a fair co., to fair business 6-8 in A Hero in Rags; or, A Brother's Crime. Ladder of Fame, and A Painter's Wife. All his performances were satisfactory.—ITEM: Mr. Markham and his co. will play at Lancaster, Pa., 9-11. Mr. Markham, after giving his engagement at Lancaster, Pa., will return to his home to be present at a law suit in which he is interested. Owing to the present circumstances he has canceled engagements ahead, and I cannot say positively when he will be at liberty to continue the season.

NORRISTOWN—GRAND OPERA HOUSE (John E. Murphy, manager): Primrose and West's Minstrels 2: large house. New South 4: fair house; audience highly pleased. Louise Hamilton will appear here 3 for a week in repertoire.

JOHNSTOWN—ADAMS OPERA HOUSE (Alexander Adams, manager): Carter's Fast Mail gave a splendid performance 1. Hettie Bernard Chase presented Uncle's Darling to a large and much dis-satisfied audience 2. Little Nugget tested the capacity of the house 4. The Ensign brought over another large audience 6, and gave universal satisfaction. The Smugglers 7: to a deservedly small house. Waite Comedy co. 3-5; S. R. O.—FAMILY THEATRE (Harry Davis, manager): Business continues good.

WEST CHESTER—ASSEMBLY BUILDING (M. S. Way, manager): Donnelly and Girard entertained a crowded house 7 with an excellent and entertaining production of Natural Gas.—OPERA HOUSE (U. H. Painter, manager): Nelson and Morton's co. in repertoire 2-4, very light houses.

EAST STROUDSBURG—ACADEMY OF MUSIC (J. H. Sowell, manager): A. J. Sawtelle 1, 2, 3.

MILTON—GRAND OPERA HOUSE (Griffith and Co., managers): The Limited Mail 3; S. R. O. Keller 6: large audience.

BEAVER FALLS—SIXTH AVENUE THEATRE (Cashbach and Bell, managers): George C. Stainer in A Royal Pass fairly pleased a top-heavy house 8. White Squadron 15; Charles A. Loder 18.—OPERA HOUSE (F. H. Cashbach, manager): Closed.

SHARON—CARTER OPERA HOUSE (P. J. Davis, manager): The Burglar 7: good business.

EASTON—ARL OPERA HOUSE (John Brunner, manager): Hands Across the Sea 2: good house.

KITTANNING—GRAND OPERA HOUSE (Brown and Nubert, managers): Uncle's Darling co. 3: big business. The Burglar 10.

RHODE ISLAND.
WOONSOCKET—OPERA HOUSE (George E. Hawes, manager): Siberia 2: good house. The New Devil's Auction 4: packed house. Niobe 8; Voodoo 11; Runaway Wife 14.

SOUTH CAROLINA.
CHARLESTON—OWENS ACADEMY OF MUSIC (Charles W. Keogh, manager): Junior Partner 1: full house. Lillian Lewis 4, and matinee; fair business. Heywood's Celebrities in concert 6: small audience. Primrose and West 7: good business.—GRAND OPERA HOUSE (L. Arthur O'Neill, manager): Annie Pixley 6; Baldwin-Melville co. west of 12.—ITEM: The De Large Kissing co., which returned to New York last week, were booked at the Academy of Music for 10, 11.—Manager Frohman's Junior Partner co. are rehearsing a new play which they expect to bring out shortly.

TENNESSEE.
CHATTANOOGA—NEW OPERA HOUSE (Paul E. Albert, manager): The Baldwin-Melville co. week ending 4 at popular prices attracted large audiences. A Fair Rebel 6; light business. Men and Women 7: packed house.

GALLATIN—TOMKINS' OPERA HOUSE (H. A. Holmes, manager): The Midnight Alarm to a good house 4; performance satisfactory.

TEXAS.
SAN ANTONIO—GRAND OPERA HOUSE (J. R. Tendick, manager): Jane 2: large and well-pleased audience. Richard Mansfield 3; 4: packed houses. James O'Neill opened in Fontenelle 5 to a good house. A Fair Rebel 10

his new play, Fontenelle, gave an artistic and finished production to excellent business matinee and night.

WACO—GARLAND OPERA HOUSE (J. P. Garland, manager): James O'Neill presented Fontenelle to a packed house and a delighted audience. Jan. 14: S. R. O. Patience, by local talent, at V. H. A. drew very well; performance good.

SHEWAN—OPERA HOUSE (Neville and Barry, managers): The Stage of the Alamo, given by home talent, under the direction of John W. Aldrich, late of the Jennie Holmes co., drew a very large house.

DALLAS—OPERA HOUSE (George Anst, business manager): James O'Neill in Fontenelle to large and appreciative audiences Jan. 10, 11.

VERMONT—OPERA HOUSE (S. L. Day, manager): Barlow Brothers' Minstrels; S. R. O.

UTAH

CORNER—GRAND OPERA HOUSE (D. H. Perry, Jr., manager): Fanny Rice to a large audience in Jolly Surprise and Little Broom-Seller. Salt Lake Choral Society 25. Baronesse Blanc 27; Bill Nye 28.

SALT LAKE CITY—SALT LAKE THEATRE (C. S. Burton, manager): Juvenile Dramatic co. in balcony scene from Romeo and Juliet, and The Noble Outcast; fair house. Frohman's co. 2, 4, presenting Williamson's Widows; An Arabian Night 4 to good business.

VERMONT

BURLINGTON—HOWARD OPERA HOUSE (W. K. Walker): Rosa Linda Concert co.; Jananachek; both to immense business.

VIRGINIA

BRIDGEVILLE—ACADEMY OF MUSIC (Colonel J. M. Neal, manager): The Westerner 3; had a fairly remunerative house and gave a fine performance to a delighted audience. Robert Downing 15; McElroy Family 16. —ITEMS: Alfred De Lisset, of the Westerner, has in preparation a new play, not yet named, which will be produced within a few weeks. The plot is to be given probably at New Orleans. The plot is after a style something between Fanchon and The Middleman.

PETERSBURG—ACADEMY OF MUSIC (Thomas G. Leath, manager): The New South pleased a very large audience.

STAUNTON—OPERA HOUSE (W. L. Olivier, manager): Stonewall Band concert 4; fine house. Eldon Combs co. began a week's engagement 6 in repertoire at popular prices.

CHARLOTTE—ACADEMY OF MUSIC (Archie Sands, manager): The Westerner 3; good business. A Fair Rebel 10.

NORFOLK—ACADEMY OF MUSIC (A. C. Duesberry, manager): The New South 2; good performance to a large house. Primrose and West's Minstrels 3; splendid performance to a crowded house; one of the best minstrel shows that has appeared in this city for some years. The Junior Partner 4, 5; and 1 night; excellent performance to fair houses.

WASHINGTON

SEATTLE—OPERA HOUSE (J. W. Hanna, manager): John Dillon in A Model Husband Jan. 27, 28; good business. —CORRESPONDENT: The S. R. O. sign appeared several times during the Calhoun Opera co.'s engagement.

TACOMA—THEATRE (S. C. Hellig, manager): U and I; fair house. —OLYMPIA THEATRE (Mark Wilson, manager): His Natural Life 20-5; inclement weather made light attendance.

WEST VIRGINIA

CHARLESTON—BURLING OPERA HOUSE (N. S. Burlew, manager): On, What a Night! 4; fair business. Feb 4: poor business. Dangers of a Great City 10. —GOSPEL: May S. Bovenen left Charles A. Loder's On, What a Night! co. here owing to some trouble, and took the train for New York.

PARKERSBURG—ACADEMY OF MUSIC (E. E. Cady, manager): Pete Baker and a good co. presented Chris and Lena to a small but well-pleased audience 1. The poor business is attributed to the inclement weather.

WHEELING—OPERA HOUSE (Alfred Rheinstrom, manager): Pete Baker 3; very light business. Ross and Hoss 3, 4 drew three good houses and pleased. Sidney Drew 7, 8 return engagement; only fair business. —WHEELING OPERA HOUSE (O. C. Cawther, manager): Westerners' Minstrels 4 to S. R. O. Carrie Lewis 7; very good business.

WISCONSIN

LACROSSE—THEATRE (J. Strasilipka, manager): Thatcher's Tuxedo, a combined minstrel and comedy co., pleased a very large audience 2. Professor Hermann 9. —PARK THEATRE (Culligan Brothers, managers): David Heroes 12, 13.

SHAWNEE—KINGDOM OPERA HOUSE (M. Hart, manager): Vivian de Monto co. 1; good house; performance excellent. —ITEMS: Levey, impresario, joined the co. here. Neil Litchfield will join the co. at Appleton, Wis., to cost \$1,500.

WEST SUPERIOR—GRAND OPERA HOUSE (J. T. Condon, manager): Through an unfortunate chain of cancellations, strangles, etc., the Grand has been dark for nearly three weeks, until Saturday evening, 4, when E. S. Wiland in The Middleman opened to a large and fashionable house. She was called out three times after the final curtain.

OSHEOSH—TURNER HALL: The Vivian de Monto Concert co. appeared before a good-sized audience. The programme rendered was of more than ordinary excellence.

MADISON—FULLER OPERA HOUSE (Edward M. Fuller, manager): Hermann 9; pleased a packed house. MacLean and Prescott 13, 14.

WYOMING

CHEYENNE—OPERA HOUSE: Little Broom-Seller and Jolly Surprise were given 4 by Fanny Rice and companion players, with every seat in the house occupied. Miss Rice had been ill for several days, and was compelled to omit a couple of specialties while Miss Hagitt found the attitude too great for much dancing. Charles H. Bradshaw and Nellie Stewart contributed largely to the success of the entertainment. Miss Rice wore for the first time a lovely empire gown of delicate color and fabric, made in San Francisco. Nye and Burbank 3, Turner's English Girls 14, Trip to Chinatown 20. —ITEMS: The Cheyenne Opera House, under the management of Stable and Friend, has become a complete and dainty little gem. It has been completely renovated on metropolitan lines, and there has been a marked increase in business on this account.

CANADA

TORONTO—GRAND OPERA HOUSE (O. B. Sheppard, manager): Owing to the non-appearance of the Little Tiptop co., the Grand was dark 6-8. —Showaway 9-11; Digby Bell in Jupiter 13-15. —ACADEMY OF MUSIC (Fred C. Whitney, manager): The Buff Opera co. sang A Trip to Africa to a small but very appreciative audience. The co. is an exceptionally strong one; the chorus was very much above the average. Entire change of programme throughout the week. Later on 17-18. —TORONTO OPERA HOUSE (J. B. Morris, manager): Corinne in Arcadia to packed houses. She has always been an especial favorite here, and was presented with a star bouquet four feet high, one of the prettiest ever presented in this city. The Power of Gold 19. —ITEMS: An arrangement has been completed which transfers the Grand Opera House from the control of Alexander Manning to that of C. J. Whitney, the Detroit theatrical manager. The



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lease covers a period of five years, and it makes the Grand Opera House the best, or one of the two or three best, houses in the Whitney circuit of thirteen high-class theatres. The Academy of Music will be retained by Mr. Whitney, and O. B. Sheppard will be his Canadian representative in charge, not only of the Toronto house, but of all the Whitney theatres in Ontario. Mr. Sheppard is confident that the position of the Grand will be maintained and improved under the new regime, as, owing to Mr. Whitney's control of so many theatres, he can book attractions that it is extremely difficult for the best opera house to do on its own hand. The Woodstock Opera House has also been added to the circuit, with Mr. C. A. Pyne as manager.

MONTREAL—ACADEMY OF MUSIC (Henry Thomas, manager): Madame Jananachek supported by Ed. Collier, in a repertoire consisting of Marbeth, Marie Stuart, and Meg Merrilies to fair business 6-12. —QUEEN'S THEATRE (Sparrow and Jacobs, managers): Walter Sanford's Power of Gold to mid-business 6-12. Annie Ward Tilly 13. —THEATRE ROYAL (Sparrow and Jacobs, managers): Kelly and Wood's Vandeville co. to big business 6-12. Lester and Williams 13-18. —ITEMS: The old Lyceum will reopen shortly under the management of Inigo Terrell. A number of improvements will be made and a front entrance opened on St. Catharine Street, one of the largest thoroughfares. It will now be called the Empire Theatre. During the opening performance of The Power of Gold at the Queen's, the thunder sheet broke loose and fell on the head of one of the stage hands, making an ugly scalp wound. He was removed to the hospital, where he is now doing well.

LONDON—THE GRAND (A. E. Roote, manager): The Showaway drew a very good house 7. The Digby Bell Opera co. in Jupiter 8, 9, to good houses. Audience delighted. —ITEMS: Julius Scott, of Thomas W. Keene's co., is at the St. Joseph's Hospital in this city, recovering slowly from a serious attack of congestion of the lungs.

A THEATRICAL INDEX

This Week's Attractions in the Principal Cities of the Country.

CHICAGO
ALHAMBRA Skipped by the Light of the Moon
ACADEMY OF MUSIC J. H. Sullivan
AUSTIN THEATRE J. H. Sullivan
CASINO J. H. Sullivan
CHICAGO OPERA HOUSE J. H. Sullivan
CLARK STREET J. H. Sullivan
COLUMBIA J. H. Sullivan
GRAND OPERA HOUSE J. H. Sullivan
HAGGARD J. H. Sullivan
HAYMARKET J. H. Sullivan
HOLLEY'S J. H. Sullivan
McVICKER'S J. H. Sullivan
NICHOLS J. H. Sullivan
WINDSOR J. H. Sullivan

PHILADELPHIA
BROAD STREET J. H. Sullivan
BROAD STREET J. H. Sullivan
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Feb. 18, 1893.

PETE PETERSON: Hiawatha, Kans., Feb. 13, Bolton
16, Falls City, Neb., 17, Neosho City 18
R. D. MARVELL (Proctor and Turner, mags.):
Fairbairn, Minn., Feb. 14, Erie, Pa., 15, Colum-
bus, O., 16, 18.
JOHNAY WIER (Louise Ardelie): Woonsocket, R.
I., Feb. 14, Wakefield 15, Manchester, Conn., 16,
Newburg, N. Y., 17, Matamoras 18, Middletown 19,
Newburgh 20.

Hazleton 24. Reading 25.
 ROLAND REED (E. B. Jack, mgr.): Pittsburgh.
 Pa., Feb. 13-18
 R. D. MACLEAN WARRE PRESCOTT (F. B. Bowly,
 mgr.): Madison, Wis., Feb. 25. Oshkosh 18,
 Superior 20, Duluth, Minn., 21, 22, St. Cloud 23,
 Fargo, N. D., 24. Grand Forks 25. Winnipeg, Man.,
 26. March 1. Grand Forks 2. St. J. 3. Fargo 4.

RAMSAY MORRIS COMEDY: Chicago, Ill. Feb. 12-13.
 REP. VAN WINKLE (Marney and McGowan, mgrs.):
 Havana, N. I., Feb. 24. Petersburg 25. Pittsfield
 26.
 ROSINA VOKER (Clarence Fleming, mgr.): Chicago,
 Ill., Feb. 12-25. Detroit, Mich., 27-28 March 4.
 ROBERT DOWNING (Will McConnell, mgr.): Wil-
 mington, N. C., Feb. 24. Danville, Va., 25.
 Lynchburg 26. Richmond 27, 28. Washington,
 D. C., 29-30. Pittsburg, Pa., 27-28 March 4.
 SCOTT AND LAWRENCE (Wellington, mgr.): Feb. 24.
 Coldwell 25. Kingsfisher, Okla., 26. Oklahoma 27.
 Purcell 28.
 SEND THE MAIL 4981 (Carl Brehm, mgr.):
 Sparta, Ill., Feb. 14. Chester 15. Du Quoin 16.
 Carls-Gardner, Mo., 17. Murphyboro 20.
 RICE'S SURPRISE PARTY (1922): Boston, Mass., Feb.
 6-March 4.

SILVER DRASTIC. Vincennes, Ind., Feb. 13-15.
SENIOR S. BATHS: Atlanta, Ga., Jan. 30- indefinite.
RICHARD WASSFIELD (John P. Slocum, mgr.): Nashville, Tenn., Feb. 6-13.
SHE COULDN'T MARRY THREE (Lillian Kennedy, c. Cassenotter, mgr.): Phillipsburg, Pa., Feb. 14, Houtzdale 15, Altoona 16, Johnstown 17, McKeesport 18, Wheeling, W. Va., 20, Canal Dover, O. 21, Farmersburg, W. Va., 22, Charleston 23, Staunton, Va., 24, Danville 25, Lynchburg 27, Roanoke 28.
SOL SMITH RUSSELL (Fred G. Berger, mgr.): Philadelphia, Pa., Feb. 6-18, Baltimore, Md., 20, 23, W. Va., 24, C. 27, March 4.
SPIDER AND THE CRYSTAL (Western, Josh E. Ogden, acting mgr.): Detroit, Mich., Feb. 23-18.
SIX CITY FAD (John H. Russell, mgr.): New York city Dec. 5- indefinite.
SPIDER AND FLY (Eastern, Edwin P. Hinton, mgr.): Los Angeles, Cal., Feb. 13-15, Visalia 16, Stockton 17, Sa.ramento 18, Tacoma, Wash., 20, 21, Victoria, B. C., 22, Seattle, Wash., 23-25, Portland, Ore., 27-March 2.
SENDER PAY LON: Mexico, Mo., Feb. 13-18.
SORESHINE (Charles Frohman, mgr.): Chicago, Ill., Feb. 23-18.
STILL ALARM (Joseph Arthur, mgr.): Middletown, N. Y., Feb. 14, Poughkeepsie 15, Ticonderoga 16, Watertown, N. J., 17, 18, Wilmington, Del., 20, 23, Trenton 24.

SILVER KING (Carl A. Haswin, mgr.): Rockford, Ill., Feb. 14, 14. **Sole 25**, Ottawa 16, Aurora 17, Milwaukee, Wis., 20-25, South Bend, Ind., 27; Logansport 28, Elwood March 1, Muncie 2, Union City 3, Anderson 4.
SIX MEN (J. C. Lewis, mgr.): Junction City, Kans., Feb. 12, Abilene 25, Salina 26, McPherson 27, Hutchinson 28.
SOUTH BEFORE THE WAR (Whallen and Martell, mgrs.): New Haven, Conn., Feb. 13-18, Providence R. I., 20-25.
THE CITY OF A GREAT CITY: Terre Haute, Ind., Feb. 13, Indianapolis 25, 26, Decatur, Ill., 27; Springfield 28, St. Louis, Mo., 29-35.
SAWELLE DRAMATIC: East Stroudsburg, Pa., Feb. 13-18.
SEAS OF LIFE (H. S. Taylor, mgr.): Philadelphia, Pa., Feb. 12-18.
STUART ROBINSON (W. R. Hadden, mgr.): Pittsburgh, Pa., Feb. 13-18, Philadelphia 20-March 4.
SPOONER COMEDY (H. S. Spooner, mgr.): Atlantic, Ia., Feb. 13-18, Sioux Falls, S. D., 20-March 4.
STARRING BY THE LIGHT OF THE MOON: Chicago, Ill., Feb. 13-18.

SUPERIOR (Oswin Warner, mgr.): Cincinnati, O. Feb. 13-18.

ST. FELIX SISTERS' Tour Gibson, Miss, Feb. 14.

Natchez 26, Bayou Sara, La., 15, Donaldsonville 17, New Orleans 18, New Orleans 20, 25.

ST. CROIX THEATRE STOCK: San Francisco, Cal., Jan. 23-indefinite.

THE WORLD AGAINST MEN (Sam B. Villa, mgr.): Duluth, Minn., Feb. 14; Marshall 15; Newark, O., 16; Loraine 17, Chicago 18, Triffin 19; Galton 21, Ashland 22, Ravenna 23, Warren 24; Rochester, Pa., Feb. 25; York, Pa., 26.

THOMAS W. KID (W. F. Dickson, mgr.): Youngstown, O., Feb. 15; Corning, N. Y., 17; Binghamton 18, Albany 20-22, Troy 23-25.

TWO OLD CHROMES (Wills): Akron, O., Feb. 16; Beaver Falls, Pa., 17, Corry 18, Salamanca, N. Y., 19; Olean 22, Wellsville 23.

THE YOKOYAMA STORY (H. B. Hays, mgr.): Salem, Mass., Feb. 16; Lynn 17, 18, Newburyport 17; Haverhill 18.

TAUP TO CHINA TOWNS: New York City-indefinite.

TEMPERANCE TOWNS (Hoyt and Thomas, mgrs.): Boston, Mass., Jan. 19-indefinite.

THE GIRL I LEFT BEHIND ME: Chas. Frohman, mgr.; New York City, Jan. 25-indefinite.

THE WESTERNER: Knoxville, Tenn., Feb. 15; Chattanooga, 16; Birmingham, Ala., 17, 18.

THE PRESIDENT: Monongahela City, Pa., Feb. 2.
Scottdale 25, Greensburg 26, Latrobe 27,
Johnstown 28, Altoona 29, Hollidaysburg 30, Hunt-
ington 31, Berwick 32, Nanticoke 23, Wilkesbarre
24.

THE DAZZLES (Congrove and Grant, mgrs.): Pro-
vidence, R. I., Feb. 1, Feb. 11-12, Hartford, Conn., 20, Holy-
oke, Mass., 21, Lynn 22, Orange 23, Springfield 24,
Boston 25.

THE COLONEL: Richmond, Va., Feb. 27, 13.

TRIP TO CHESTTOWN No. 2 (Host and Thomas,
mgrs.): San Francisco, Cal., Feb. 6-12.

TWO MEN (George W. River, mgr.)
Milwaukee, Wis., Feb. 1, St. Paul, Minn.,
20-25, Minneapolis 27-March 4.

THE STOWAWAY (Litt and Davis, mgrs.): Belleville,
Ont., Feb. 12, Kingston 15, Ogdensburg, N. Y.,
26, Ottawa, Ont., 27, Trenton, N. J., 30, Paterson,
N. J., 32, Newark 23-25, Brooklyn, N. Y., 27-March 4.

TWO OLD CHICKS (Andersson's): Pamlicoct, R. I.,
Feb. 14, Lowell, Mass., 15, Haverhill 16, Gloucester
17, Portsmouth 18.

THE ENIGMS (Litt and Davis, mgrs.): St. Louis,
Mo., Feb. 19-23, Cincinnati, 1, 20-23, Evansville,
Ind., March 2, Terre Haute 3.
Chicago, Ill., George W. River, mgr.; Feb.
Feb. 12, 13, 14, 15, Louisville, Ky., 16, St. Louis,

Joliet, Ill. 23, Pullman March 2, Grand Rapids
 London, Ont. 4.
TOMY FARMELL (C. E. Callahan, manager)
 Coester, Pa., Feb. 14, Jersey City, N. J., 20-21
 Paterson 27-March 4, Hoboken 2-4.
THE OPERATOR (E. B. Ludlow, manager)
 Boston, Mass., Feb. 11-13, Taunton 20-22, Will-
 mantic, Conn., 23, Meriden 24, 25, Hoboken, N. J.,
 27-March 1.
THE HOSTLER (William T. Keough, mgr.; J. Allen
 town, Pa., Feb. 12, Middletown, N. Y., 15, Newar-
 N. J., 16-18, Brooklyn, E. D., 20-22, Waukegan, Ill.,
 27, Scranton 28, Williamsport March 1, Pott-
 ville 2, Lancaster 3, Reading 4.
THE PRINCE OF THE CITY (W. H. Webster, N. Y., Feb. 11-13.
 The Dago (F. O. Singer, mgr.; Dayton, O., Fe-
 b. 1-15, Wheeling, W. Va., 16-18, Washington, D. C.
 20-22, New York City 27-March 4.
THOMAS E. SHEA (Thomas E. Shea, mgr.;
 Litchfield, N. Y., Feb. 11-18.
THE LEAVENWORTH CASE (Frank Carlos Griffith,
 mgr.; New Bedford, Mass., Feb. 27, Fall River,
 30-Corvallis, March 1-2, Hartford, Conn., 3-4,
 Northampton, Mass., 4.
CLIVE AKERSTROM (Gus Bernard, mgr.; Manche-
 ster, N. H., Feb. 13-15, Lawrence, Mass., 16-18,
 Laconia, N. H., 19, Concord 21, Cheims, Man-
 chester, N. H., 22.

24. L. W. 23-25, Marlboro 27-March 1, Brockton 24.
UNCLE TOM'S CABIN (John P. Smith, mgr.): New York City Feb. 24-25.
VIVIAN DE MONTE: Marinette, Mich., Feb. 14. M.
 DOMINGUE 15.
WHITE SQUADRON (A. V. Pearson, mgr.): Detroit, Mich., Feb. 23-25.
WARDE-JAMES (Robert Brower, mgr.): Spokane Wash., Feb. 14. Tacoma 15, 16, Seattle 17, 18, Portland 19.

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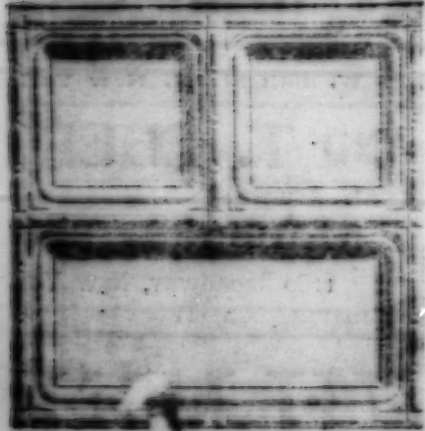
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